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A GUIDE
IN THE
NATIONAL MUSEUM
OF
NAPLES

AND ITS PRINCIPAL MONUMENTES
ILLUSTRATED

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NAPLES

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ORIGIN AND VICISSITUDES OF THE
NATIONAL MUSEUM
AND ITS COLLECTIONS

The edifice where the present classical monuments are collected and which constitute the National Museum of Naples, was originally intended for military stables, like those still to be seen very near « Maddalena » Bridge and the river « Sebeto ». This building was begun shortly after 1582, by order of the Duke of Ossuna (*the Elder*), who came over in that year as Viceroy of Spain, to govern this part of the south of Italy. The plan was assigned to M.^r Fontana, who was obliged to suspend the works, for want of a sufficient supply of water for the horses, he having found out his mistake when too late, left it half finished.

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plants , give plenty of light to the inward parts of the edifice; they also contain many and various fragments of valuable sculptures.

Ascending the stairs situated at the outmost end of the vestibule, some other collections can be meet, on the right and left side of the stair case, which are producing itself all along the flights leading to the upper floor.

It happens , as if it had been foreseen that the edifice used for so noble a purpose, and which Fontana was building to serve as a humble stable , stands on very ancient and historical ground. A few metres at the back of this classical monument , there is a garden on a piece of rising ground, which belongs to a convent of " Theresiani " monks ; under that garden , an ancient Greek sepulchre lies concealed : Some excavations were attempted there in 1810 , many vases of rare workmanship were found in some of the ancient graves ; however , Queen Caroline Murat took the greatest number, and left but few to the National Museum. Above thirty years ago , the President of

the Accademy of fine arts, M.^r Anthony Niccolini, proposed to have the garden restored to the Museum, since it once belonged to it; he also denoted the means how to annex this important spot to the said edifice. But that era, was not a happy one for scientific and artistic pursuits: instead, it was favourable for convents and friars; then, it was neither easy nor free from danger to attempt to recover from the monks an inch of land, for the benefit of science. This attempt proved fruitless, but it was not given up.

One of M.^r Niccolini's sons , has formed a plan, to annex and adapt this ancient burying-ground to the Museum, thus, giving it much more room , (what is now much wanted) , in order to contain the valuable antiquities that are every day removed to the Museum, especially, from the excavations at Pompei. However, it is to be hoped, that since the garden has been rendered , the National Museum will gain additional embellishment by its conjunction to these ruins , which fortunately happen to be so near.

The numerous relics which adorn the National Museum, underwent as many vicissitudes as the edifice that contains them.—Before the enstallment of a Museum in this edifice, was decreed, it bore the name of "Regi Studi"; two distinct and separate collections of ancient remains were in existence; one at the Royal Palace at "Capodimonte", where nearly all the works of art, and even the Library had been collected, and which, at the death of Elizabeth the last of the "Farnesi" and wife to Philip V., were inherited by her son Charles III. of Bourbon.

The other collection was placed in the Royal Palace at "Portici", where the objects found at the excavations of Herculaneum and Pompei were collected, as well as, other antiquities transferred there from different towns. Yet, it is remarkable that in those times, besides these collections, many statues, inscriptions, and other sculptures, had been heaped up awkwardly and lie confused on the ground floor of the edifice, without being selected to form a branch of the Museum. — The monu-

ments of the aforesaid collections, and those piled up on the ground floor of the "Palazzo dei Regi Studi", were to constitute the new Museum, including the Library at "Capodimonte". At the approach of the victorious army of the French Republic, about the end of 1798., the Bourbons being threatened by the Neapolitan patriots, conveyed to "Palermo" all the most valuable things existing in "Capodimonte" and "Portici". This precious collection thus ransacked, was, by the French who announced themselves as deliverers, but acted as masters, pillaged what then remained, and sent to Paris in the following year, the best of what they found; luckily, the spoliation had not been totally accomplished as it happened in Florence, Venice, and other parts of Italy, then overrun by the French Republicans. The stolen objects having been carried to Rome, were, on account of the vicissitudes of the war, deposited in the Palace called "Farnese" where they remained. The Bourbons being re-instated in 1801, brought the monuments from the palace "Farnese" back again, along with

The government of King Joaehim Murat, was at length enabled to form the new Museum, in spite of so many depredations; by collecting the remaining Monuments from "Portici", "Capodimonte", and those at "Cellammares", by the great alacrity displayed in the excavations at Pompei and Poestum, including those relics discovered occasionally, and the paintings taken from the suppressed religious corporations.

The Bourbons having returned from their second banishment, which was the last but one, they had the conscience to give the said monuments back again to the city of Naples, (except a few which remained in Palermo) and these were reinstated in the large halls of the Museum, where they are at present. Since that time this establishment acquired a higher repute, from the excavations, the rich collections from the Museum called "Borgiano", the vases that formerly belonged to the following gentlemen M.^r Cotugno, Vivenzio, Zoratti, Cervone, Lamberti, de Gennaro, Rispoli, Falconet, and many others; comprising those found at "Cannino", "Viterbo" and "Chiusi".

The medals and coins formerly possessed by M.^r Noja , Forcella of Sicily , Baron Genova , M.^r Arditi , Poli , and other Gentlemen , are added to the former rich cabinet, including, the coins and medals which formed the historical collection of the Royal Mint Establishment , which are all now deposited in Naples. — The Museum then acquired greater desert , by purchasing important and peculiar objects, and by adding more donations , among which , the famous distinguished collection of the Cuman Monuments , excavated by order of the Count of Syracuse and afterwards bought by His Royal Highness the Prince of Carignano; as well as, the other fine and equally important collections aforesaid , consisting , of classical prints and original drawings of the most distinguished masters in those arts, and which, King Victor Emanuel presented to our Museum ; they may now be available to those who study the fine arts, or to amateurs.—

Felix Nicolas, then Director of the excava-

tions of Pompei and Pœstum, was appointed Director of the Museum under the Government of Joachim Murat, where he remained a very short time, scarcely adding any improvement; he was succeeded by the Marquis Arditi, who with alacrity acomplished this important undertaking. Much was left undone in this difficult task, the rules of science at present, require numerous and radical alterations in regulating so many different works, and these alterations are by degrees now taking place, by the proper adjustment of all those objects collected in this temple of arts. Nevertheless, M.^r Arditi, did all in his power to attain his object , as far as the times and means would allow him; he was the first , in 1822. , who occupied himself in taking an inventory of the vast number of obiects, which formed the various collections in the Museum: this inventory was not even accomplished, after M.^r Arditi had left, nevertheless, nothing better could be had. This important task is not neglected, it being at present attended to ; still , we are indebted to M.^r Arditi , for having been the

first to ensure for the Nation, by the inventory of 1822., this precious part of the treasures of Italy.—We learn from the aforesaid inventory, and those made out after that period, that the number of objects existing in the Museum , from the manner in which those inventories were taken, they cannot be said to be quite correct; so that, the monuments in the Museum , may only be numbered thus.

Affresco painting and Mosaics	2000
Inscriptions	2000
Egyptian monuments	1700
Marble Statues	1680
Bass-reliefs	239
Bronze-animals	89
Little figured Bronzes	600
Large figured Bronzes	138
Armours collection	321
Glass Ware	4460
Terra cotta.	8400
Precious objects	3520
Medals	80000
Pornographic objects	218

Pinacoteca right side	478
Bronze utensils	13000
Italo-greek vases	3450
Bibliothek about vol.	200000
Collection of victuals	
Papyrus	2247
Pinacoteca, left side	236
Estamps and drawings	18650

We cannot here include the number of the coins and medals, for, up to the present moment, the catalogue of this important part of the Museum, has not been accomplished ; notwithstanding the heavy sums laid out for that purport, the persistance of government, and the complaints of the public. Professor Fiorelli who now holds the direction of the Museum and Excavations, has, however, begun to publish this wished for Catalogue, we trust he may soon complete that which was formerly universally requested.—

The "Papiri" found in Herculaneum and placed in the N. VIII. collection, are 1764, out of which, 483, have been unfurled, and the manuscripts they contained have again

been brought to light; the remainder may , by the slow process of unfurling, disclose to the succeeding generations, and to the learned, some precious science of the Grecian or Latin erudition.

Many of the most enlightened men of science in Europe, brought a great number of the disunited monuments existing in our edifice to llght , especially when they were still at Portici, Capodimonte and even before then.

The classical work on the antiquities of Herculaneum, published by the founders of the enlightened Herculanean Academy , was the first which gave an insight to so many excellent publications : but this work on the antiquities of Herculaneum was put a stop to, imparting a great loss to the glory of science, and to the fame of the successors of the renowned Accademics who began it.

Several aftherwards undertook to publish some of the complete collections, or, the whole of the Museum. M.^r Mommsen wrote a treatise on that important part, which constitute epi-graphic monuments, M.^r Panofka and N. Ger-

hard where the first who undertook, together, to illustrate the whole Museum, which, however, they did not totally accomplish , this work, was followed up by de Jorio, Finati, Quaranta and Aloe, which served as a guide for travellers, they published the reassumed description of this vast edifice, and its principal monuments.

No complete work has been published of the Museum of Naples , except , the one which has been extensively described and illustrated with the best finished drawings , in 16. volumes, by Niccolini, and continued and completed by his sons. This work contains more than 1050. prints , drawn and engraved by the ablest artists in Italy ; comprising, besides the illustrated monuments of the Museum, an account of those excavations of Pompeii performed in the course of this extensive publication. —

Finally, we shall mention the "Bullettino del Museo Nazionale di Napoli " which is now occasionally published by Prof : Fiorelli, and in which the author has undertaken the toil-

some task , to put every collection in our edifice scientifically in order , including in his laborious compilation , quotations from every author , who have up to the present moment , censured the works deposited in the National Museum.

Now it will take place an abridged description of these different collections , following the stages in which they are situated , and we will accompany the most interesting of them with an illustration of the monuments on corresponding plates.

INDICATIONS OF THE VARIOUS LOCALITIES

Part the first.—A.—GROUND FLOOR.

1. **Chief entrance.**
2. **A wardrobe.** Where sticks, umbrellas are deposited, this service is gratis, no fees due to the keepers.
3. **Office for the distribution of entrance tickets.**
4. **Deposit** for sale of modern copies of the best monuments in the museum, the present hand guide, also to be had there.
5. **The vestibule.** Round the sides of the same, twelve inscriptions have been raised by M. Fiorelli , the present director of the Museum they refer to the different changes taken place in the building.
6. **The outer Courts.** The same are arranged in garden squares, and hold different fragments of various species of sculptured marble of ancient date.
7. **Great staircase** leading to the higher stories, bordered on each side by two colossal statues, both lying, representing rivers ; the righthandside one the Nile , and the left one « *the Euphrates* » , both brought here from ancient Rome.
8. **Mural paintings**, collection of.
9. **Mosaics**, collection of.
10. **Collection of Monograms.**
11. **Collection of Egyptian objects**
12. **Collection of Marble Statues**
13. **Ditto of Bas reliefs.**
14. **Ditto of animals in Bronze.**
15. **Ditto of small bronze figures.**

16. **Ditto of large.**
17. **Ditto of weapons.**
18. **Ditto of Ancient glass.**
19. **Ditto of baked clay.**
20. **Ditto of eumean objects.**
21. **Superintendence and inspection office.**

B. — FIRST STORY.

22. **Collection of jewelry.**
23. **Numismatic Collection.**
24. **Pornographic collection.**
25. **Picture galleries, rightwing, containing pictures of the, Bolognese, Tuscan, Neapolitan, Byzantine , german and flemish schools.**
26. **Collection of bronze utensiles**
27. **Municipal collection** of fictil , vases , objects in baked clay , small bronzes, mosaics, and medals.
28. **Collection of Italian and Greek vases.**
29. **Library.**
30. **Collection of comestibles** found in Pompei and Herculaneum. These galleries contain also divers copies of **Mural paintings**.
31. **Collection of Papyrus.**
32. **Picture Galleries**, east wing, containing pictures of the Roman, Parmese, Lombard and Venetian schools, as also a separate collection of all the master pieces of the different masters.
33. **Collection of ancient prints and drawings.**

MURAL PAINTINGS

Without any doubt or contradiction, this is the richest and most interesting collection of the kind, to be had in the whole of Europe, thanks to the number of paintings come to us from the towns of Pompeji and Herculaneum, buried for so long a while.

This collection proves to us the frequent use, the ancients made of this kind of painting, to decorate their temples, or any other public monument.

This kind of work whether executed in fresco, or in water colours, has been the subject of repeated artistic researches for some have affirmed them to have been oil-painting and others, wax-work. What is certain is, that the groundwork or foundation is painted in fresco as appears from the patches of paint seen through the decayed upper colouring, the number of small paintings is about 1400, of which the greater part come from Pompeji: and the others from Stabia and Herculaneum.

Only two have come from Rome. Amongst them all 17 paintings are of still more ancient date, discovered in greek and Samnite tombs.

These paintings are classed in so many divisions marked above by roman numbers, 85 in all. The first room or corridor holds 10, the first 4, are Mural paintings discovered in the temple of Isis at Pompeji, the others also are Pompeian, but found in burghers' houses. Under N. 10, we can admire the celebrated galley also discovered in the temple of Isis the hall opposite this corridor contain from N.^o XI to XIV. where a number of small pictures are deposited.

The room opposite this corridor contains the Numbers XI

and XIV where a multitude of small pictures are deposited representing quadrupeds, aquatic and volatile animals. Many of the latter dead and deprived of their feathers, and these with other pictures to be admired in this gallery; viz fruit and comestibles of all kinds decorated the rooms destined by the ancients fortheir repasts.

On the righthandside of the first room or corridor just described, is a passage leading to five other galleries communicating one with the other by arcades, and of which the last alone is destined to Mosaic works. In the first room at the entrance, under the large window in glasscases, are exposed a number of different colours for painting, some already prepared, others in their natural state and which where used by the ancients to execute those works on their walls, of which the Vesuvian catastrophe has preserved us the remains. These galleries from numbers XV to LVXII contain the Divinities of olympus, of the Earth, and of the sea-with all their fabulous attendants; also numbers XXX to XXXII, and Numbers XLV to LII; and the subdivisions LVI, LVII VX, LIX IV, and numbers LXVIII to LXXI. The bacchic figures are under the numbers XLI to XLIV and LIII; and the sea peices from XVI to XVIII.

The heroes and their exploits are represented under the numbers XXVI, to XXIX, XXXIV, XXXXI, XXXXII, XXXIX, and XL.

The historical facts by number XXXV.

The scenes of life are exposed under the numbers XXXIII and XXXIV.

The portraits under number XXXVIII.

Views and Seapieces have their places from number LXI to number LXIII.

The paintings found in the greek and Samnite tombs of which we have already spoken are to be found from number LVIII, to LIX.

At number LXXII we admire , the six vulgarly, called Monocromes , on white marble.

5 were found at Herculaneum, and one at Pompeii the latter may not be justly called a Monocrome for it is coloured in various tints though on an open back ground of white marble.

The two above mentioned paintings have come to us from the roman excavations, they are to be seen under number XX.

Let us return to the first corridor, let us cross the hall just described and which is destined to animal paintings-on the left; along the Epigraphic corridor, another corridor, also on the left is to be seen, destined to mural paintings.

This corridor from number LXXIII to LXXXV contain architectural ornaments of all kinds, bas-reliefs in white stucco, and others coloured in the same manner as those of which we have already spoken of; under the arcade marked number LXXXIII, we observe a brick pillar daubed over with parget and paint, representing figures of animals and utensils etc: concerning the art of dying cloth, found in the Follonia of Pompeii. A magnificent collection of masks decorate the niche marked number LXXXII. At number LXXIV are arranged in several pictures a number of fragments that very likely belonged to fine Pompeian paintings, to judge from the delicacy of the works.

At number LXXXIV is placed a varied collection of vases also painted on layers. We now present to the lovers of art some artistic remembrances of the best pictures in this collection, and the number which marks them, will be found above them.

N. IX

Pl. 2. Faun and Bacchante, from Pompei and drawn on a light bleu ground; the type of the faun; the elegant form of the bacchante; the bold effect of the colors and shades, cause this exquisite painting to

be much admired by artists; it is remarkable how gracefully the ancient painter disposed the garment over the faun, it is tied over the left shoulder and held out with the right hand; and used as an apron, full of apples and grapes.

N. XV

Pl. 3. A Genius. Representing, apparently, the deification of the majestic female borne on his wings. Bechi says, in explaining this composition, that, the genius here represented exhibiting the horn of abundance, is the tutelar god of the female he sustains; the horn being the emblem of those good geniuses who had the care of men. This painting was probably used as an ornament to the outer court of the « Casa del naviglio » (*ship's house*), at Pompeii. — The two Cupids addicted to pasturage, depicted beneath this plate, were also excavated at Pompeii in the « Tablinum », (*library*) of the « Casa della seconda fontana », (*house of the second fountain*).

N. XVII

Pl. 4. Nereids; — These two paintings were discovered at Stabia in the beginning of 1760. and then published by the Herculaneans, assimilating them to those praised by the ancient poets: the first, in the act of checking her horse has fair hair and complexion, which is relieved by the drapery waving in the air, and is painted over a dark green ground with a light yellow border. The horse being of a green tint, is called Hippocampus, and has a tail like a fish. The tape across the breast of the female is of gold, supposed to hold on the garment. The second Nereid, laying on a tiger with tail and color like the preceding, is offering it drink from a golden goblet. The Herculaneans mention a hymn of Orpheus, in which the nereids are styled the first instructors in the mysteries of Bacchus. —

N. XXIV

Pl. 5. Charity. A young woman saving her father from starving in

prison, by suckling him at her own breast. — The subject represented in this painting, is described by Pliny and Valerio Massimo; this is one of the few historical pictures excavated at Pompeii.

N. XXXI

Pl. 6. Telephus recognized by Hercules. This painting, discovered at Herculaneum, represents the origin of Rome by allegorical figures. From the importance of its subject; the ability of the artist; and the size being considerably larger than those found at Herculaneum; it is esteemed superior to others of the same kind.

N. XXXIII

Pl. 7. Tragic Actor. — In pursuance of many arguments, the Herculanean Academicians defined this painting to represent, a tragic author dictating to Tragedy while she inscribes. It has since been remarked by other authors, that this picture represents the *scena* of a theatre, in which a tragic actor is dictating mementos to the female in a kneeling attitude, and who is at the same time writing on a board which is fixed on the inside of the *scena*, to serve as a guide for the *Choragus* when he directs the various parts of the performance. The figure leaning on a staff, is the *Choragus*; and the mask, is probably meant for the female to use. This fresco painting is carefully touched, being one of the remarkable relics excavated at Herculaneum.

Pl. 8. The Cithern Player. — It appears that the principal figure in this painting, is, a female intent on playing, and harmonizing the two lyres at the same time; this picture like the preceding one, is equally appreciated and well excuted; it was also discovered at Herculaneum.

N. XXXIV

Pl. 9. Achilles and Chiron. Found at Herculaneum; this picture represents the centaur Chiron instructing the young Achilles to play the cithern; this centaur wears the hide of a wild beast over his shoulders; probably to represent the first who addicted himself to hunting. The cithern with eleven strings held by Achilles, may give an insight to that ancient musical instrument as well as the bow in the right hand of Chiron. A short time after this picture was discovered, the Herculanean Academicians gave a description of it, and vincible proofs, we are induced to suggest, that, from the outlines of the face, form, dress, and weapons of the principle figure depicted, is meant to be no other than Alexander the Great. Signor Arditii, judges this mosaic to represent the death of Sarpedo killed by Proclus; Signor Avellino and Signor Jannelli, have pronounced it to indicate the battle of Granicus; and Signor Quaranta, considers it to be the battle of Issus; Signor Niccolini is of opinion, that it was meant for the battle of Arabella, or an episode of the same; and Signor Raoul Rochette decidedly admits of this interpretation. Many other opinions were given soon after it was discovered, and then, this important monument was recorded by the following authors. Signori Bonucci, Salvatore Cirillo, P. Scchi, Marchant, Schreiber, Veseovali and many others; however, the last definition of this classical monument has not yet been determined.—

Pl. 10. Achilles recognized among the Maledens.—This painting was discovered in the «tablinum» of the «Casa del Questore» (*hause of the quaestor*) at Pompei; the subject represented here is unquestionably evident, for the visitor may easily perceive, that Achilles disco-

vers himself by seizing on the arms, in female attire, when among the maidens of Scyros; at the back are Deidamia and King Lycomedes; Ulysses, and another greek orator are each on one side of him. The Centaur Chiron on the shield, denotes that this group had been a celebrated ancient produce of art, for the same is reproduced in a picture found at Herculaneum; also extant in the National Museum.—(see pl. 35.)

N. XLII

Pl. 11. Faun and Bacchante, this group executed to pair with the preceding, was also found at Pompei, and is equally praised by artists; differs from the former in a yellow ground. The large expanded garment which leaves the bacchante half uncovered, is of a purple color lined with white, like the other; and they both reveal great skill in the touch; and effect in the vivid colors, produced by the ancient painter.

Pl. 12. Two female Centaurs, skilfully painted over a black ground; the whiteish part of the horse's body is treated so as to harmonize artistically with the delicate skin of the female's back. The Herculanean Academicians, and afterwards several others, illustrated these noted paintings found in Pompei.—

Pl. 13. Two Centaurs, from Pompei, painted in the same style as the former, are equally celebrated and remarkable. It is evident, that the first Centaur is in the act of being punished by a female for his uncautious desires. She after having tied his hands, grasps the locks of his hair and is tormenting him by repeated blows. The Herculanean Academicians have reasonably acknowledged the other Centaur, to represent Chiron instructing Achilles.—

N. XLV

Pl. 14. Market of Cupids.—Not long after this picture was found at Stabia, the Herculanean Academicians wisely conjectured it to symbolize three Loves; the first, leaning In the lap of Venus, with Pitho the goddess of Persuasion behind her; the second, trying to escape from the hands of Indigence; and the third, is confined to a prison. A spirited but a disjoined notion. It represents no other than a sale of Loves, where a woman offers to sell the winged articles she has in a cage, to two other young women. A witty allusion, hinting to what a noble and innocent passion may be reduced through misery and wretchedness.

N. LIII

Pl. 15. to 18. Danzatriel, these mural paintings, called, the dancing girls, were gracefully executed on the walls of a chamber in Pompeii; found shortly after the first excavations of that ancient city, in the year 1749. Numerous copies were repeatedly seen, as soon as these paintings came to light; being highly appreciated by artists for their antique type, and are now introduced in the various decorations by our ornamental painters. The chamber in which they were discovered, was a *Triclinium* (*dining room*). The Herculanean Academicians pronounced it to be one of those *Tiecliniuntis* dedicated to Venus and Bacchus: many arguments have been largely discussed; investigating the antique mode of dancing; their ancient musical instruments; and the allegories they may probably express, though some of those figures have modest apparel, others are inconsistent with the severe laws of modesty; however, they mostly coincide with the opinion of the Herculanean Academicians as to

the place where they were painted: implying, that much attention and perseverance was by the ancients addicted to dancing and enjoyments.—

N. LXIV

Pl. 19. Bacchus sitting on a Throne. All the ornamented paintings found at Pompeii in the «Atrium» of the house called «del Naviglio» are evidently executed by the same painter; this, and the one that follows, probably are the best. — The throne of this bacchus is painted to imitate gold, gems; and porpora (purple cloth); the garment is of violet color lined with green; the tiger as usual by his side; the whole executed on a red ground; The majestic and graceful form, and the skill with which it is treated, reasonably class this painting as the finest specimen found in Pompei.

Pl. 20. Ceres sitting on a Throne. This goddess, likewise discovered in the «Atrium» of the «Casa del Naviglio» at Pompeii, is also exquisitely painted.—The throne here is represented, to be all of gold and purple cloth; the deity is clad in a light blue tunic lined with white, and wrapt in a yellow upper garment; the drapery, is treated with a masterly touch; the feet shod in buskins are resting on a golden footstool. It is useless to mention the attributes of the flambeau and ears of corn, that are here delineated by the ancient painter.

N. LXVIII

Pl. 21. The seven days of the week; round paintings on a yellow ground, found in a chamber as mural ornaments at Pompei; the days of the week are separately allegorized by those deities allotted to them, and in the following order;

Saturn, Apollo or the Sun, Diana or the Moon, Mars, Mercury, Jupiter and Venus; an evident proof, that both the Greeks and Romans, reckoned from the day dedicated to Saturn as the first of the seven.

N. LXXI

Pl. 22. Io at Sanophus, excavated at Pompeii where a smaller one

was also found, it allegorizes the moment in which the tormented Io, as represented here sitting on the shoulder or bank of the Nile, is favourably received in Egypt, and entertained, as it were, in a place of safety. This painting denotes, that when the Egyptian religion was adopted in Pompeii, the Arts vied with each other in representing the deities of that mysterious nation.

MOSAIC GALLERY

This collection is placed on the righthandside, in the last circle of the mural paintings, as already mentioned, and is composed of 40 pieces, 8 of which in cristalized clay and the others in stone. The finest come to us from the house of the Faune at Pompeii. Such as the celebrated batle of which we will speak when we come to the gallery where it is placed amongst the marble statues.

The large circular mosaic, representing the triumph of Bacchus, situated in the centre of the floor in this room was also discovered in the buried town of Pompeii, it decorated the so called house of the Centaur.

In this room we also admire 4 differently truncated columns, covered with glass mosaic. They belonged to a Villa outside the gates of Pompeii in the street of tombs. We here reproduce three of these monuments which are assuredly the finest and of which we give greater details along with the drawings.

Pl. 23. Aceratus. 1. m. and 66. c. square. Excavated at Pompeii like the one before mentioned, in the «Casa del Fauno» where the finest mosaics now extant in the Museum were found; Mr. Quaranta decidedly

defines boy Aceratus, a winged bacchanalian genius, formerly designed to personate genuine wine. — This mosaic is exquisitely executed.

Pl. 24. A Comic Scene; this

picture 44.c. by 41., made of small pieces of stone, was found in a house outside the walls of Pompeii in April 1762.—The masked figures drawn in this scene, playing the tabo, tibics, cymbals and pipe, seem to be tuning their instruments. On the back ground of this picture the inscription is in greek—« Discoride di Samo fece » (performed by Di scoride of Samo) and must have been copied from some magnificent and well known original of ancient date; Wincklemann states that another antique copy in drawing was found in 1719. — at Stabia.

Pl. 25. Dog, a pavement, **Coreg-geo**, a drawing; the first one measures 1. m. and 22. c. by 1. m. 62. c. the second 54. c. high 55. c. wide: the former of these mosaics, ser-

ved as a pavement at the entrance of a house in Pompeii called « Casa Omerica o Casa del Poeta tragico » (*the tragic Poet's house*) It is composed of black and white pebbles tons; representing a watchdog chained, with the inscription CAVE CANEM (*Beware of the Dog*); this is known to have been the custom in Greece and in Rome, even in the remotest times.

The latter walls also found in the house above mentioned, represent a *Choragium*, or *place for theatrical rehearsal*; various actors are occupied in preparing what is wanted for the approaching production. This important mosaic is composed of small pebbles and choice « *pastiglie* »; described by Raoul Rochette, who illustrated the house where it was found.

EPIGRAPHIC COLLECTION

This collection has been instituted by the Farnese in their Museum, and transferred from Rome to Naples in 1734. It has been since enriched with the marbles and bronzes from Pompeii, Herculaneum, Stabia, Pozzuoli, Baya, Misenum, and Pietrabbondante, as also with the sepulchral stones from the Museum of Carafa, Noia, and of the Borgia family, and several other very important pieces from Capua, and other towns of Campania, put together by Daniele. Lastly this collection has been augmented by a great number of pieces acquired during a long period of time, in the town of Naples and its environs.

Almost 1400 of these inscriptions were classed in the year 1823 by Guarini, but their number being doubled, our ancient epigraphic tables remained dispersed in all corners of this building, and several of them were abandoned in the

gardens till the year 1867, when the idea of uniting them, struck M. Fiorelli the present director of the Museum once more he classed them in two vast galleries between those of the mural paintings, marked in the index N.^o 10.

In the first of these galleries are the two colossal columns of Cipollini with greek inscriptions, that were found at Rome in the field of Herod-Atticus.

We also see the painted and graphite inscriptions, white on black, on the walls of pompeian houses; several others of which the source is unknown and all the false and suspicious ones.

In the other galleries are kept, in seperate compartments all the greek, latin and italian inscriptions. Amongst the greek, the most important are the two bronze tablets of Heraclea. The italian contain the follow ing dialects, Etruscan, Volscie, Sabellie, and Oscan. The latin refer principally to the regions of Latium and Campania, but Umbria, Picenum, Samnium, Apulia, Lucania, Calabria, and Brutii are also cited.

This collection is the only one of all those admired in Europe which is geographically arranged, so that it is excessively interesting to the lovers of that science. Lastly we reproduce in the illustrations hereto annexed, the fine marble cippus with the roman calendar , engraved on both sides. At the two ends of the second gallery we admire, the two majestic masterpeices of greek sculpture; in the sequel we shall give a drawing and minute description of them.

In the centre is found the winding staircase which leads down to the egyptian museum.

Pl. 26. Calendar, consists of a square block of white marble; 65. c. high, 41. c. wide, and 38. c. in length: removed from the Museo Farnese: and described by Smazio, Gruter, Ursino, Mommsen, the Herculaneans, and others. On the four sides of which have been inscribed the 12. months of the year ; at the head of each month is a representa-

tion in relief of the sigus of the zodiac; each side contains three conmos, and each column three parts: viz. scientific, rural, and religious. The first part; denotes the astronomical division of the month, the number of its days, length of day and night, the equinox and solstico. The second part; the former is warmed of the most important agricultural

occupations of the month : lastly , the religious part; wherein the tutelary divinity of the month and principal religious festivals are named, and in which, the husbandman was to entreat the protection of the deities.

Pl. 27. Hercules resting on his club. Colossal statue, 2. mi and 99 c. high, Known by the denomination of «Ereole Farnese.» The sculptor's name is carved under the club in greek: *Glicon the atenian wrought it*; and this name is repeatedly inscribed on another bas relief representing Herculens standig before the *hermae* of e satys. — This statue was conveyed from Athens to Rome by Caracalla, and lodged in the baths which bear his name ; the figures of this same Hercules, are seen on the ancient coins from Athens and other greek towns, and on the Roman money even after the time of Caracalla. This same statue was found at Rome, devoid of its legs, in the time of Paul the Third, about 1540. The pope requested Michelangelo to repair it, but he refused, and was supplied by William della Porta. — The original legs were discovered two centuries, after, in a well, belonging to the « Casa Borghese » three miles from the Caracalla baths, they, were applied again to the former trunk as it now stands deficient of the left hand, in marble, but was by Tagliolini made of chalk.

Pl. 28. The Farnese Bull. Colossal marable group 3. m. and 57.

c. high 2. m. and 93. c. wide. Denominated as above after it was brought from the Farnesian Museum. It represents the sacrifice of Dirce, and was made by the Greek sculptors Apollonio and Taurisco. It was transferred from Rhodes to Rome, under the reign of Augustus , and was by Asinio Pollio, for the first time restored at that period, It was discovered at the Caraealla baths by Paul III, and found very much damaged : the sculptor Giambattista Bianchi badly reproduced the legs and tail of the bull; the head, arms, and breast of Dirce ; and also the head, arms , and feet of Antiope, out of the entire figures of Amphion and Zethus, only one trunk and a leg are relies.—Pliny describes this Colossal monument to have been cut out of one block of marble, and was afterwards illustrated by Hardouin, Winckelmann Lessing, Hayne, Muller, and by other learned critics.—This group may be seen on the medallions of « diatira » ; in a drawing found in Herculaneum; in the fragment of a « Cammeo » now among our collection of gems , and is also seen worked on ivory. all of which, may serve for the better restauration of so excellent a monument. The Farnese Bull was conveyed to Naples in the year 1786, and placed in the centre of the largest fountain of the National Gardens: however, to save it from the inclemencies of the weather it was in 1826, removed to where it now stands, in the centre of the epigraphic collection.

EGYPTIAN COLLECTION

This little collection offers nothing remarkable, with the exception of several well kept mummies, and a statue of Isis, of which we shall give a drawing by and bye.

In the entrance room from whence the staircase is seen, other inscriptions are arranged round the walls they belong to the early christian era, and are in fact, inscriptions of which we have already given a discription.

Pl. 29. Isis; marble statue, 97. c. high, it stood in the temple dedicated to this deity in Pompei, erected by L. Cecilio Pebo as is inscribed on the pedestal; it is executed by a greek artist in imitation of the egyptian style, holding a sistrum in the right hand, of which, only a fragment remains, and the keys of the

Nile in the left. The small flowers on the head; the hair; the upper seam of the garment; and the nipples were gilt. The eye-brows, eyes, and the lower seam of the other tunic and the trunk on which the statue leans, were painted red: the color and gilding are totally faded.

COLLECTION OF MARBLE STATUES

Returning to the vestibule, or leaning against the pillars are a great many statues, representing municipal figures, the door to the room, where the marble figures are. Leads also to the room containing mural paintings. This splendid collection was also arranged formerly by the scientific Director, who has devided it in different rooms. The Olimpus, and the divinities of the Earth, the Heroes, the celebrated men, and the different subjects.

In this, the collection of busts, placed on two large benches, with several shelves, serve to set off the latin and greek statues. Finally all that offers to classic art in this collection of statues has been put aside and united in one large room according to the different periods in which this art has flourished; this collection of master peices so arran-

ged will prove of great use to those who begin to cultivate this branch of the fine arts.

In the first gallery to the left, we find the complete series and without duplicate of the Emperors and their families of whom the portraits are in this Museum; to the right are the duplicates and some uncertain ones. At the back of this gallery or corridor, turning to the left, have been placed, some special figures, such as priestesses, sacrifices, loves, hunters, etc. The galleries to the right are destined to the following divinities. Jupiter, Juno, Neptune, Apollo, Diana, Bacchus, Venus, Mars, Mercury. Different divinities. Circle of Bacchus. Love and Ganimede, the Muses, and the heroes, we enter afterwards into the gallery of the great pompeian mosaic, which is described and engraved with great care and exactness further on. In the background we admire the great colossus discovered and recognized as belonging to the Farnese family, of which we give a drawing; the Flora is also here: 4 athletic champions decorate the other walls of this gallery.

On coming out, to the right, we find a long gallery or corridor, exactly at the foot of the great arch of communication. There are the two statues of Balbo, father, and son found at Herculaneum,

On the right, opposite the large windows, are seen arranged in order, the different members of the Balbo family, and several personages from Herculaneum, Pompeii; and other ancient places; on the opposite side, are found disposed on benches 4 rows of busts, representing the celebrated Greeks as on the other side are the celebrated Romans. At the two ends are the two equestrian statues of the Balbo-Father and Son, both of exquisite, and surprising workmanship.

A great many fragments of unknown statues, and busts, are placed at the extremities, to the right of this corridor, from which we pass to the collection of masterpieces, which we shall presently describe, reproducing some of them.

Pl. 30. Marco Nonio Balbo, son. Equestrian statue 2. m. and c. 36. high. Found at Herculaneum in the year 1739, between the church and the theatre, it was first conveyed to the Museum of Portici, and then sent to Naples. The following is inscribed on the pedestal: M· NONIO· M· F· BALBO· PR· PRO COS HERCULANENSES. (*To Marco Nonio, of Marco Balbo, pretor, preconsul, the Herculaneans*). Besides the great claim this monument has, as well as the following one, to universal admiration, it is remarkable for the wise criticism made by Winkelmann, who observed that the horse's feet did not step out diagonally, like sculptures of the same kind. This statue had no sooner been discovered, and erected in the court yard of the Royal Palace at Portici, when, in the revolution of 1799, a canon ball shattered the leader's head. Angelo Brunelli the sculpter gathered the fragments and put them carefully together as they are at present.

Pl. 31. Appollo Cithorides. A statue in a sitting attitude, of porphyry, semi colossal; in height 1.m. and 82. found in the roman « Campagna,» without the head and extremities, it was thought to represent a female statue, but after deep scrutiny, recognized to be of masculine form, and then pronounced a Pindar seated on Parnasus. This opinion was changed when compared to other monuments; last century Albacini the sculptor, renewed it, as an Apollo Cithoerides, the head and hands of white marble, and crowned with laurel. All executed with skill and taste: this shows to what perfection the ancients had attained in working the hardest marble, this art is almost forgotten among us.

This statue has been obtained from the Farnesian Museum.

Pl. 32. Jupiter, a bust, and **Two of Giunones**.—The first is 82. c. high; the second 58. c. do; and the third 79. c. do.—The Jupiter was discovered at Pompei in 1818; the temple where, it was found, bears the same name; when this sculpture was excavated, the hair and beard were painted red, but at present, the color is hardly perceptible. The two busts of Junone were brought from the « Museo Farne- se » N.^o 2s — is well executed, nevertheless. N.^o 3, is considered to be better done though not much, the nose and part of the breast of the latter are of modern restoration.

Pl. 33. Diana of Ephesus.—A statue of Oriental alabaster. — 1. m. and 91. c. high; — the basis of porphyry; the head, feet, and hands are of brass. — A sculpture in an excellent state of perservation; probably the imitation of some ancient model.— Over the breast and in the shape of a necklace, there are different signs of the zodiac: in the centre and at the two extremities of which, there are four winged female figures, allusive to the seasons; and diverse animals with their numerous dugs, intimating, that this statue represents the goddess and nurse of mankind. — This monument comes from the « Museo Farnese. —

Pl. 34. Flora. Colossal statue 3. m. and 44. c. high. found at Rome, like the preceding in the baths of Caracalla, deficient of all its extremities. — « Guglielmo della Porta » repaired it, and found out it was a Flora, he adapted a bunch of flowers in its left hand. The head restored by « dalla Porta » was reproduced by Tagliolini, and the other extremities by Albacini, it being unfinished at the back, shows it was intended to be put into a niche, or against a wall. Winkelmann conjectured it to

be one of the hours, others a dancer, and Visconti the emblem of Hope. It has been obtained from the « Farnese Museum ».

Pl. 35. A Battle: large drawing, 5. m. and 16. c. wide, 2. m. and 70. c. high. This monument is the most important of all the ancient mosaics collected up to the present day: it was discovered on the 23rd of October 1831, at Pompeii in the « tablinum » at the house styled « *Casa del Fauno*. The subject of this laborious work in coloured pebble-stones, is, the moment in which a victorious battle is decided. It seems, that critics have not been able to explain by their infallible arguments, which of the ancient battles is here represented; who the conquered; or in which field of battle the action took place. By convincing proofs, we are induced to suggest, that, from the outlines of the face, form, dress, and weapons of the principle figure depicted, is meant to be no other than Alexander the Great. Signor Arditì, judges this mosaic to represent the death of Sarpedo killed by Proclus; Signor Avellino and Signor Jannelli, have pronounced it to indicate the battle of Granicus; and Signor Quaranta, considers it to be the battle of Arabella, or an episode of the same; and Signor Raoul Ruchette decidedly admits of this interpretation. Many other opinions were given soon after it was discovered, and then, this important monument was recorded by the following authors. Signori Bonucci, Salvatore Cirillo, P. Seecchi, Marchant, Schreiber, Vescovali and many others; however; the last definition of this classical monument has not yet been determined. —

Pl. 36. Marco Nonio Balbo, father. Equestrian statue, 2. m. and 36. c. high. Almost the same as the preceding, it was also found in Her-

culaneum between the church and the theatre. Canardi reproduced the head copying it identically from another statue in a Roman garment, of Marco Nonio Balbo, falber, which is also seen among the statues of the Museum. The heat of the volcanic matter that buried Herculaneum, almost calcined the marble of this excellent workmanship, as it did the aforesaid.

Pl. 37. Orator, a statue 1. m. and 85. c. high. Found in Erculaeum, and is well known by the name of, *Aristides*, given to it by the Marquis Venuti. However, no true argument convalidates this opinion; it is supposed to be either a philosopher or a greek orator, but who it really is meant for, is still unknown. Conova appreciated this statue more than any other in the Museum, when in his peregrination in Naples. — Another statue almost identical has been afterwards found near Rome, and now deposited in the « Museo Lateraneuse.» but cannot be compared, in its artistic merits, to this famous sculpture found in Herculaneum.

Pl. 38. Venus Victrix. Marble statue 1. m. and 93. c. high. — Found in the amphitheatre of Capua. Some conjecture it to be Venus conquering Mars, others Venus subduing Minerva. — Small foot marks are seen on the plinth. This mother of Love is delineated almost always in the same attitude. Millingen and others suppose this to be a masterly copy of an original by Alcamene or Praxiteles, wrought in the time of Augustus or of Adrian. The Venus in the Museum at Paris, said to be by Milo; may be compared to this, and they both seem to have been copied from the same model, with little difference.

Pl. 39. A torso of Psyche,

high, 85.e. discovered in the « Campana » Amphitheatre where it had been perhaps used as an ornament; Gerhard judges it to be the part of a group, and the marks of wings on the back creates a doubt whether it really is a Psyche or a Victory: and is thought by many to be the work of Praxiteles in the flourishing ages of Greece.

Pl. 40. The infant Bacchus and Faun. Marble group, 1. m. and 76. e. in height. Found in the roman territory, without the fore part of the Faun's head and the boy so deformed that Albacini could scarcely accomplish the restoration: which, however, he executed very well this is the only remarkable instance, in which the instrument called « Stringa » which may be seen hanging on the trunk of a tree, is composed of eleven tubes, those with nine are also rarely found with other statues, there being many ancient groups like this. It was brought to Naples from the Farnesean Museum.

Pl. 41. Diana. A marble statue 1. m. and 10.e. in height, excavated accidentally between « Torre del Greco » and « Torre dell' Annunziata » (probably the ancient town of Oplonte.) It was transferred to the Museum at Portici, and from there to Naples; Winkelmann who described it as one of the ancient Italian art, says; the vest was painted white, and the short mantle trimmed with a narrow band of a golden colour, above which is another wider of a reddish hue, strewn with white flowers: the under vest bore the same colours. The straps of the quiver and the latchets of the sandals were red. — The colours were very vivid and spotless, at present they are almost totally faded. —

Pl. 42. Agrippina (the Elder). A marble sitting statue 1. m. 23. c.

in height, brought from the Farne- sian Museum, best roman style, of the three noted statues of the same name this is the one from « Villa Al- bini, » and the other from the « Mu- seo Capitoline ; » the former accord- ing to Winkelmann is the best. — Canova was inspired by this statue in executing the effigy of Letizia Bonaparte mother to Napoleon I.; the footstool is modern and the bands have been reproduced.

Pl. 43. Venus Gallipyges. — A statue 1. m. and 44. c. high. — Found in Rome under the ruins of Nero's « easa aurea » ; this famous statue was conveyed to our Museum from Rome; it is called Callipyges on account of its attitude; the same pos- ture in other monuments, implies a courtesan, and on that account it is thought to allude to the goddess of beauty. Though Winkelmann classi- fies it to be of the second order, still, its repute is very great, and may well vie with the celebrated Venus of Medieis, which is in Florence. Albacini supplied another new right hand and leg, as also the half of the left arm up to the wrist; unfortunately, the head is also modern; if the primitive one had been saved, probably, every contest would cease with regard to the real attribute of this monument.

Pl. 44. Pallas. Marble statue, 1. m. and 87. e. in height. — It is apparently in the act of hurling a spear with the right hand in a flight, and the dreadful « EGIDA » (the hide of a wild beast) fastened to the neck, and laid over the left arm to serve as a shield. The hair and garment were built over so thick, that Winkelmann remarked the easy re- moval of pieces of gold. It was found in Herculanum at the first exca- vations, but it certainly was not executed there, and is of very greek style.

BAS RELIEFS

Re turning to the gallery of the great Mosaic of which we have already spoken, we see especially to the left, the collection of the Bas-reliefs-which where also formerly aranged by the Director, this collection which now occupies two large rooms in the Museum has been un noticed in past times by visitors, for only a few of the most remarkable were placed in a dark corner of the room allotted to the statues, and the others, along wich the Sarcophagi, were left amongst the plants, in the little gardens near the vestibule.

Facing the entrance, the half of the wall, to the right is occupied, by a number of very fine masks, arranged in two rooms and almost all found at Pompeii. A rich collection of escutchions sculptured on both sides and suspended so as to show them, are to be seen arranged on the other side of this room. In the centre, has been placed a large vase, adorned with fine sculpture.

We shall speak of it later, together, with the fine altar situated right before the window. Lastly in this room, we must notice, the borgian Bas-reliefs, which is a standing record of the most ancient greek art, representing a dead body, which by mistake has been up to the present time taken, for Ulyssus.

This object is situated in the corner of the gallery, close to the above mentioned window. Round the large gallery, several sarcophagi are disposed, the workmanship of some of them, are of a fine style. The collection of small bas-reliefs which have been so well arranged on the wall, to the left of the entrance door, is exceedingly precious in an artistic point of view. Lastly the two large Chandeliers, in the Centre deserve particular notice. We shall also reportre duce them.

Pl. 45. Crater, large marble vase 4. m. and 27. e; high and 83. e. wide. — The basreliefs surrounding the vase, represent Mercury giving up the boy Bacchus to the nymph Leucote. — The ancient grecian sculptor inscribed his name on this production of his, thus: « Salpione the athenian vrough t, » (*Salpione the athenian vrough t,*) which imparted more importance to this vase; it was found near Gaeta under the ruins of ancient « Formia » ; it stood for many years neglected and was thought worthless, while lying near the beach : mariners tied ropes round it, to fasten their boats, and that barbarous treatment defaced this monument forever; it was after that period, removed from the sea side and used as a fount in the cathedral at Gaeta , and at length brought to the National Museum ; it was made public by Spon, Montfaucon , and others. — The basrelief executed on the altar that serves as a basis to the said cra-

ter is not so ancient, and is less appreciated: there are seven deities discerned in this basrelief and Jupiter the only one seated, the others standing viz. Mars, Apollo, Esculapius, Bacchus Hercules, and Mercury. — This basis is supposed to be more likely the mouth of a well than an altar, but is without those furrows generally made by ropes on the edging : the deities in reliefs all round it, denote it to have been used for worship.

Pl. 46. Two Candelabras. — Marble ; each 2. m. and 85. e. in height: They were obtained from the « Museo Farnese » of grecian workmanship; equal in stile, but differ a little in the ornamental and in the attributes executed in them by the sculptor, in the mean time elegantly symmetrical; they were intended for worship; it is said, that the stocks on the candelabrum, allude to the ride of commiseration.

BRONZE ANIMALS

At the end of the corridor where the equestrian statue of Balbo son is placed, we enter, by two doors to the left, the gallery dedicated to the Bronze Animals. This gallery is presently under repair, and only some pieces are already placed; amongst others , the colossal head of a horse is to be admired, of which we give the details.

Pl. 47. The head of a horse. Colossal; 4. m. and 72. e. high. Of magnificent grecian workmanship , which never formed part of the body of a horse, as it is thought by some, but instead, it is like those heads of

horses that are seen on the coins of « Campania » it may have been the emblem of the Neapolitan « *demos* », which assumed after that period, the form of an entire horse.—The marks of the fusion that are visible round

the neck is certain that, this head never was joined to a body; nor is it to be believed, as some authors also assert, that « Corrado Svevo » after having conquered the Kingdom, had bridled this head as an insult to

the Neapolitan people.— Both sides of the bit, now seen in the horse's mouth, are ancient and coeval: this colossal brass head, given to the Museum by Prince Colombrano, stood in his courtyard in Naples.

SMALL BRONZE FIGURES

The following gallery holds the small bronze figures which formerly were intermingled with the utensils of the same materials. This gallery expressly decorated, now admits of our closely admiring the most beautiful bronzes due, to the moulds and chisels of the ancients, and of which they may justly be proud of. If chance had anticipated by 5 centuries the discovery of Herculaneum and Pompeii; of what great use, these bronzes would have been to Benvenuto Cellini. In the centre of the wall there is an interesting collection of Etruscan mirrorsthis collection is placed between the two doors. The engravings which we reproduce with a short description are chosen amongst the best pieces of this collection.

Pl. 48. Dancing Faun. Statuette 81. c. high, it was used as an ornament to the tuscan vestibule of a very fine house in Pompeii which was, on account of this exquisitely executed statue denominated in 1830, «Casa del Fauno» *house of the Faun*, it is admirable for its uniform proportions, nicely in the plastic and rare merits of its preservation. The weight is inscribed on its base; thus P. C. L. interpreted (Pondo centum quinquaginta.) The eyes are of silver; which frequently occur in monuments of the same kind.

Pl. 49. An Amazon, — Alex-

ander.— Two equestrian statuettes, the former, 53. c. high, the latter 48. c. do. — The amazon compared to the other, is equally appreciated, but of a more remote style. The Herculanean Academicians have discussed the attribute of this Monument at large, as well as the origin and the existence of the amazones, and particularly with regard to the shoulder of this figure, which is bare and the breast not mutilated, as is remarked in other statues: it being customary, according to some authors, in this mutilation taking place among the Amazons. The prop there used as a support to the horse, has the

shape of a «terminus» with a female head.—The other statuette of better style, is rare and of high repute, like all the figures of the macedonian hero; the harness is elegantly embossed with silver, and is exquisitely executed. Both the aforesaid brazen statuettes were found at Herculaneum, the former in the year 1745., and the latter in 1761.

Pl. 50. Winged, female figure. The winged figure is elegant and proportionate, and was also excavated at Pompeii in the year 1823.; it is supposed that it held in the left hand the branch of an olive tree, (a sign of peace) and on the same arm a golden bracelet with a little emerald, injured by time and fire, It is a great detriment to this precious monument, to see it without its right arm, which has been sought for in vain at Pompeii.

Pl. 51. Narcissus, statuette, 58. c. high, Excavated at Pompei in August 1862; the humble abode in which this grecian work of art was found, suggests, that it did not formerly belong to that place, but might have been conveyed there by the

waters, or had rolled down from some contiguous edifice.

The posture of this little statue, is, of one who listens to a distant sound, and seems pleased.

This gesture, the youthful form, and the whole type of the statuette, induced Mr. Fiorelli who was the first to hail the happy discovery, to denote it to be: «Narcissus, immovable, listening to the voice of Echo who languished for him filling the vallies and wastes with loving harmony.» — The above is the denomination by which this precious and sole work of art is universally known: the eyes were of silver.

Pl. 52. Silenus, a statuette 59. c. high; excavated at Pompei on the 20 th of August 1864., under the wall of a house of no great importance: the style reminds one of the dancing faun (pl. 19.) it neither is so well executed nor so appreciated. Over the elevated serpent in the left hand of Silenus, there must have been a large gilt glass bowl, of which only two little fragments were found near this statuette, which is in an excellent state of preservation.

LARGE BRONZE FIGURES

This collection, which comes after the other is certainly the only one existing on account of the colossal statues placed around the hall. They represent celebrated personages, and come to us from the first excavations made at Herculaneum.

Meanwhile, the others placed in different corners being of a natural size, are not the less interesting and all the more so in an artistic point of view, like the busts which

have been also added to this hall. We present some outlines of the former and of the latter, with an analogous discription.

Pl. 53. Mercury seated statue. 1. m. and 3. c. high. Found at Herculaneum in August 1758. The Herculaneam Academicians illustrated and explained this remarkable brazen monument to be ; Mercury sitting on mount Ida waiting for orders from new messengers. (Sandals with wings attached to them are allusion to Mercury); a part only of the CADUCEUS (*wand*) which was lost, is still held in the right hand; nothing else is wanting to this monument which is in an excellent state of preservation.

Pl. 54. A young sleeping Faun. Sitting statue 1. m. and 79. c. high. Found in Herculaneum in 1756: was first noticed to the public by the Herculanean Academicians and defined by Gerhard, who debated whether this brazen relic was to be considered as a Satyr or as a Faun , nothing rough or goat like is perceptible in this image, except the shooting horns , the sharp pointed ears, and the lenghened glands under the neck ; it is executed with great taste and in a good state of preservation.

Pl. 55. Three middle sized busts. It seems, that, the first bust suggests to the mind of the visitor «Archita of Taranto» the philosopher and illustrious commander. — The second is generally thought to be the image of Seneca, the eyes being of a glassy substance infuses in it a remarkable expression, this attribute is doubtful ever since the day in which it was discovered , as well with the Herculanean Academicians, as with others. It is quite certain that the same image is repeatedl met with, executed in marble, bronze and «pietra dura» the last bust

was considered to be the resemblance of Plato, but this opinion is earnestly contradicted , however , the members of the Acadamy , suppose it to be meant for Speusippo , the nephew and successor of the immortal Philosopher. These three ancient reliques excavated in Herculaneum, seem to have been used as ornamenti in the same place where the rare rolls of «Papiro» were found, and which are kept in the National Museum.

Pl. 56. A drunken Satyr. A statue in a reclining posture; 1.m. and 57. c. high. Found in Herculaneum in 1754. The idea and the plastic mode of its execution is admirable , This satyr being inebriated, laughs at the snapping of his right hand fingers; the half closed eyes, which are of a glossy substance , infuses the appearance of a living being, so much so, that, «Aristobulo» described the ancient statue of «Sardanapalus» in the same attitude, beneath which, the inscription ran as follows *Mangia, bevi, divertiti, tutte le altre cose non valgono questa scoppio.* (Eat, drink, and amuse yourself , all the rest is not worth the snapping of these fingers)

Pl. 57. Disconbolo. (Quoit Player.) A statue 1. m. and 91. c. high. This statue supposed to match with another in a contrary position , was found in Herculaneum in 1774 the body inclining forward, the eyes fixed, the undecided motion of the arms, all which, certainly infers to be a Quoit player who in the act of having thrown the Quoit , follows with his eyes and attitude its direction. — The Herculanean Academicians on notifying this excavation to the public, were of opinion, that,

the two statues were meant for a wrestling match; but this judgment is not considered correct.) The eyes being of glass, highly improve the wonderful expression of this statue.

Pl. 58. Apollus throwing arrows.—A statue, 1. m. and 47. c. high.—Very handsome in form: the attitude of this brazen statue, suggests it to be Apollus throwing arrows at the proud offspring of Niobe:

this supposition, is worthy of credit , from its having been found in the «Forum» at Pompeii, where, the statue of Diana, delineated in pl. 27. , was also found almost in the same attitude, and probably formed a part of the same group , imparting, that Diana and Apollo were vindicating their injured mother, it was found under the «lapillo» in June 1847. and was the first large statue in brass excavated at Pompei.

ANCIENT ARMOURY

These weapons were so intermingled with the bronze utensils that it was not so easy a matter for the lovers of science and art, to study them, as it is now, for they have been arranged in a seperate hall.

The three clear catagories into which they have been divided also deserve notice. Greek weapons, roman and italian weapons gladiatorial weapons.

Amongst the latter, the finest have been reproduced here with two silver shields , placed under the window , and which formerly were amongst the jewels or precious articles.

A fine collection of Missile gland of which one half has been bought by, and the other half given to the Museum, by M.r Augustus Vecchi; are also exposed near the window.

Pl. 59. Helmet; — in bronze ; found at Pompei in the quarter of the gladiators. The basrelief that girds it represents a naval victory ; in the centre the conqueror is stepping on a vessel; two barbarians are kueeling, one at each side of him presenting two standards. A male and a female are close to each of the two former; two winged Victories

follow them. One of the side pieces, represents an ermæ with heads or masks ; the other piece ; Minerva slaying a giant.

Pl. 60. Helmet, in bronze; represented in the two engravings A. and B. The upper part or crest of the helmet « pecten » is decorated with the basrelief indicating a soldier: see N.^o

4.; the sides with ornamental delineation; see N. 3. In the centre of the frontlet is a fine head of Medusa; see N. 2. This helmet must have had two plumes, there being sockets for that purpose; see N. 6. The basreliefs in nos 4. and 2. adorned the part beneath that, which projects outward, called by the latins Projectus *pro*. —

This magnificeut helmet almost like all other armour, as seen engraved in Nos. 83. 84. and 85., was found at Pompeii in the station of the gladiators, commonly called « Quartiere de' Soldali » soldiers' quarter. The proportions of the armour; the various and rich decorations; and the place where it was found; show evidently it was not meant for active but for sham combats and popular representations.

Pl. 61. Helmet and greave in bronze. — The first is adorned with a bas relief, representing a head of Medusa with a floating dolphin on each side; having a visor and two large side pieces like the preceding.

The greave demonstrated in two different positions, was found in the quarter of the gladiators at Pompeii without its fellow; on one side, there are rings to strap it on to the tibia. An eagle destroying a serpent; mask; ears of corn gracefully entwoven with branches of oak; and the Arabesques seen on the lower part of this armour, are all exquisitely executed.

Pl. 62. Armour, in bronze, dis-

covered at Pompeii. The greave marked N.^o 1. was found with its fellow in the quarter of the gladiators. In art, this piece of antiquity is equally important for the display of its bacchanalian figures, which typically imply that this armour and its fellow, were, meant for show, and not for the use of warriors.

N. 2. and 3. two bracers; one represents a Pallas; the other a female partly uncovered, sitting on a ship, and holding on the fore part with the left end. These bracers were also made for appearance and not for war.

Nos. 4., 5., 6. and 7., are four spears, used in the time of the Romans; and were also excavated in Pompeii.

Pl. 63. Fibulae of silver, found in Herculaneum. In the centre of the two square parts of the lower fibula, the figure of a warrior is represented contemplating some armour. In one of the two circular parts, there is an Apollo in the act of driving a chariot drawn by four horses; in the other, a Diana encompassed by seven stars and a half moon on her forehead, driving a chariot with a flambeau in her hand; the basrelief of the second fibula on the left of the plate, represents Minerva and Neptune disputing about what name to give Athens. The same subject is represented in relief on a precious cameo of this same collection. On a fragment of the last fibula, is a Victory, crowning a female figure sitting on a heap of armour.

ANCIENT GLASS-WARE

If we return to the vestibule, after going up the first flight in the large staircase, we will see, facing the balustrade, a fine lion, which is come to us from the Farnese palace. It evidently reminds us of the one in Rome belonging to the Barberini family, and we may thereby deduct both

to be copies of some celebrated original of the greek chisel. To the right, after several stairs, we have a passage leading to the collection of glassware.

This collection, excessively rare on account of the delicacy of the material with which it is composed, becomes very interesting, from the number of different shapes which would have been totally unknown to us, if chance had not led to the discovery of a town, buried by a sudden convulsion of nature, in all the vigor and splendour of its existence.

By means of this collection we clearly see, how advanced the ancients were in the art of glass-ware, and even had we been unfortunate enough to preserve only the funereal urn, which we reproduce, it would alone have been sufficient to prove their superiority.

Pl. 64. Cinerary urn, is of blue glass with white bas-reliefs, representing the vintage and geniuses; executed with grace and elegance, which shows the remarkable skill the Romans had attained in this branch of manufacture: found on the

29th. of December 1837. within a tomb in the «Strada dei Sepolcri» in Pompeii, near the house commonly called of «Marco Crasso Frugi.» It is reckoned one of the most important monuments in the National Museum.

OBJECTS IN BAKED CLAY

After the glass-ware, come the objects in baked clay, visitors are attracted to these beautiful objects in red earthen-ware placed in the first room, by the great delicacy of their decorations, which look like chiseled metal; as can be seen by our index where they are faithfully reproduced. This collection is excessively numerous with regard to the construction of large amphoras for wine and oil, and also for the number of lamps, of simple and elegant style, It also offers, a variously decorated collection of vases, goblets and cups.

Still further are several lamps, some, partly ornamented with figures, and partly plastered over with glass, we reproduce two engravings of them. Finally, the statues in moulded chalk and afterwards baked, which are seen in this collection, are of rare merit, amongst others, the two actors which we also reproduce.

Pl. 65. Two Actors, statues of terra cotta, the first is, 1. m. and 10. c. high, the second, 1 m. and 8. c. do: the former, an actor apparently in the act of performing, but, difficult to say whether in tragedy or comedy; the mask over the face does not specify which: the latter, an actress; the fillet round the head with a bow over the forehead, suggests this to represent the gaudy female described by Plauto « *with her head decked out with a fillet of gaudy colors.* » Discovered at Pompei, and are appreciated for their dimensions and state of preservation, Winklemann illustrated and described these statues in his history of art.—

Pl. 66. Lamps, of terracotta, found in Pompei; the first, with one (monolyce); the second with two

(bilycne); these lamps are admirable for their beautiful shape, exquisite manufacture, gloss, and dimension: the basreliefs devised on these lamps confirm the opinion, that they have been used for the worship of Bacchus.

Pl. 67. Decorated cups, of terracotta; discovered at Pompei; the first, is of a yellow color with reddish streaks imitating marble, over which is a very thin coat of solid varnish, very much like another also in the Museum with an hospitable inscription. It is supposed to have been also used as a cup for drinking at dinner. The second shallow cup, is smaller, decorated all round with bunches of grapes and ivy, which denotes it was meant for convivial use.

CUMEAN COLLECTION

This collection was begun in the year 1853, by the order of the count of Syracuse, under the direction of Mr. Fiorelli, who was then, his private secretary. In the first tomb unburied, a wax mask was found which has certainly been moulded from life, and which is much admired in this collection, count Syracuse making a present of it, on its discovery. He could with justice boast of having enriched the collection, it being the only mask discovered, be-

longing to the ancient Romans. Owing to its importance, we give a description of it, including a fine vase, found in one of these tombs. His Royal Highness the prince of Carignano bought the collection at the death of the prince of Syracuse, and gave it to the Museum.

Pl. 68. Wax head, and terracotta Vase; the wax cast was discovered by the Count of Syracuse in the year 1852., in a roman tomb of the sepolcreto at Cumæ, and presented by him to the Museum. This tomb contained four skeletons devoid of their heads, hands, and feet; two of them had heads made of wax with glassy eyes wide open. The first, was the portrait of a female, and it fell into a thousand pieces as soon as disinterred. The second, is the one here engraved, and the mould evidently must have been taken from the dead body. The first which illustrated this relic was Fiorelli, Minervini and afterwards Quaranta, Guido, Baldi, Raoul Rochette and others, Fiorelli, supposed these causses to be of two christian martyrs. This opinion was contradicted by other critics, except Raoul Rochette; all guessing by turns the difficult problem. A fragment of the female wax skull having been analized, we learn that, (these casts or masks

were composed of white wax, white lead, and a little portion of vermillion to give it a flesh color). This precious monument has not yet afforded us an insight, why, the four skeletons found in the «sepolcreto» at Cumæ, were headless and mutilated.—Two coins of Diocletian were found in the aforesaid tomb. The vase was also discovered in this «sepolcreto» the figures which represent the grecs and amazons fighting, have names inscribed over each of them. The olivetree where one of the grecs (Joras) is seated, according to Fiorelli, alludes to the field of battle; the name of this grec, which means (gate warden) implies that place, meant for the confines of Attica, overrun by the fierce amazons. This vase besides its archeological importance, is to be considered the finest specimen of the flourishing epoch of the art of working in wax. It has been illustrated by Fiorelli Minervini Quaranta and others.

PRECIOUS OBJECTS

This valuable collection deserves particular attention, owing to the objects, as well as the workmanship. It is placed on the ground floor, on the left side of the principle staircase. It includes objects in gold and silver, as well as jewels. The silver collection, is arranged in 3 cases, to the right of the hall, and contains all kinds of vases, go-

blets, cups, spoons and other objects; they are almost all of different shapes, with figures and ornaments of the purest style, as is proved by our description; the gold ornaments on the other side, are also worthy of admiration. It is easy to understand how, ornaments so delicate and beautiful in themselves, could tempt the most virtuous woman. On examining them, the superiority of ancient ornaments is strikingly evident.

Effectually, who can doubt how many of our passing fashions are inspired to us by those objects. It is also necessary to observe the gold lamp weighing one chilogramme; proving the immense riches of the ancients, since they could waste so precious a metal, on so ordinary an utensil, unless it be a votive lamp.

The collection of chiseled jewels and Cameos, with a number of very fine rings, are arranged in six large cases we will reproduce these incisions, and Cameos, in three plates; and in another plate of double size, we reproduce the beautiful Farnesian cup. considered the most remarkable object of antiquity. It is placed before the window.

Close to the entrance door, a large piece of linen from the amianthus plant, proves, that the ancients knew how to weave this plant; a thing today totally unknown. At the same place several ivory objects artistically sculptured, and well preserved, also are to be admired.

Pl. 69. Two cups of silver; the first, is a combat of two warriors, in relief, of which only the two fragments here mentioned have been obtained; the second, in a better state of preservation, has round it four branches of plane-tree exquisitely worked: both these cups of silver were found at Pompeii.

Pl. 70. Two cups (tazze) of silver, discovered in Pompeii; almost both alike, with a column and three masks in each; the same first in both

of them. In one, Love rides a bull and has near him a mystic chest; in the other, Love rides a lion with ornaments round its neck; both allusive to the worship of Bacchus.

Pl. 71. Ornaments of gold. The necklace of etruscan mode, like the engraving, in the lower part of the plate, was discovered in a grec sepolchre near St. Agata dei Goti, and is to imitate a flexible braid, to which little pendants are attached; with frogs on the clasps; of the two engraved

rubies one only remains. Two armlets, spiral form, with serpents' heads and eyes of silver. Two finger-rings moulded like serpents. A third ring, like the engraving in the middle of the armlet, has a beautiful head of a female on a blue stone. The ear ring which is below the armlet, and the one above it, with 2 pearls, were common in Pompeii. A brooch with a small Bacchus holding a patera and a garland in his hands, with clusters of grapes across his breast, and bees' wings. Bechi, in his ingenious interpretation of this subject, says: that those wings symbolize sleep, the consequence of wine. The last engraving on this pl. is a Bulla of the purest gold, worn round the neck of youthful children, it contains a peculiar sort of amulet to prevent sorcery. All the aforesaid articles were discovered in Pompeii.

Pl. 72. Two armlets of gold, weighing 22 ounces; excavated at Pompeii in 1838, in the house, called, del Fauno. The two serpents' heads are cast and soldered on wrought metal; the rubies are set to officiate as eyes, the scales are chased and the tongues fixed in each mouth; these articles are considered precious for their size and exquisite workmanship.

Pl. 73. « Tazza Farnese » in Sardonyx. Considered as the most precious object of its kind. It consists of a shallow cup: 8 inches in diameter; transparent with yellowish, white, and red stripes. Outside it is ornamented with the head of Medusa covering the whole surface; in relief within, with a richly sculptured group of seven figures, forming a relief from the white stratum, on a glossy dark ground. Bianchini, Maffei, Winckelmann, Galiani, Barthélémy, Visconti, Millingen, Jannelli, Quaranta; in fact, the scientific men

of the past and present centuries, have illustrated this matchless relic. The first four expositors abovementioned, judge the composition within the cup, to be an apotheosis. Barthélémy, to allegorize Triptolemus. Visconti, the fecundation produced by the overflowing of the Nile Millingen, the reception of Hadrianus in Alexandria, by the deities of the place—Jannelli, Alexander the founder of Alexandria; and is allusive to the confines of that new city: la-tly; Quaranta; the festival of the harvest, instituted by Alexander the Great when he founded Alexandria. The hole in the centre of this cup, is a detriment to the head of Medusa. Quaranta, says; that, the hole was made when this precious relic was applied as an ornament to an imperial cuirass; though Quaranta is pleased to say, he was the first to suggest this opinion, still, it is not accepted. Tradition, says, that when the Bourbon besieged Rome in 1527, a soldier found this cup in a ditch near the ruins of the villa of Hadrianus, and thus it fell into the hands of Paul III. Farnese; and was from that Museum afterwards conveyed to this.

Pl. 74. Three Cameos, from the Museo Farnese. The first in Sardonyx, broken and cemented, 40 mill. by 32.; representing Venus and Hymen in a chariot drawn by two Psyches; a little Love driving; and another checking one of the wheels. Illustrated by Winckelmann, Bracci, Gerardi, and Finati.

The second, of oriental agate; 33. mill. by 24.; in high relief; representing a fine head of Jupiter Serapis with an ornamented « modius » or peck, on its head.

The third; of agate; partly chipped; 22. mill. by 21, representing a very fine head of Medusa; it was by some thought to be the head of Perseus, but the outlines of a female

head are so distinct, that no one can doubt of its being a Medusa.

Pl. 75. Three Cameos, from the «Museo Farnese»; the first in Sardonyx 35. mill. by 39. represents Jupiter in a chariot drawn by four horses; destroying two Titanes; this very beautiful cameo, is mentioned by the most distinguished critics in the archeological science; and is appreciated for the name of the artist «Atenione» beneath.

The other marked N° 2.; of Oriental sardonyx, 19. mill. by 16.; is an old faun sitting on the skin of a panther, under the shade of a tree, from which hangs a siringa and a tibiae; has been described by Gerhard and Finati.

The third cameo in this pl. measures. 20. mill., by 14.; in oriental sardonyx; representing a male figure sitting on the ground, with a hammer and a chisel, carving ornaments on a vase; and may perhaps

indicate some celebrated sculptor.

Pl. 76. Four Cameos, from the «Museo Farnese». The first in sardonyx, 42. mill. by 32; and represents Dadalus in the act of adjusting wings on Icarus, aided by Pasiphae; and Diana Dictynna, seated contemplating Icarus.

The second, one of the best antique cameos in sardonyx; 29. mill. by 21., denotes a faun with his cudgel and siringa laying aside; and over his right arm, is a skin containing fruit. The boy is supposed to allude to a little bacchus, held on by the left hand.

The third cameo, agate, broken in the edges; 35. mill. by 27. indicates a drunken faun in the act of dancing, holding a thyrsus and a cup.

The fourth, in sardonyx, partly chipped; 26. mill. by 14.; represents Omphale asleep with head and arms resting on a cub, beautifully executed on so small a scale.

COLLECTION OF MEDALS AND COINS

Opposite the precious objects, there is a remarkable collection of coins and medals. Formerly they were kept in sacks. Attempts, which till now have never succeeded, have been, several times, made to place them in order. When, M. Fiorelli was named director of our Museum, in 1864, he decided on scientifically classing so monumental a collection. This would have been an impossible undertaking for any man not endowed with the moral qualities which characterize our director; he unites, firmness of will, with vasterudition. Finally after 7 years of unceasing work, and with the help of his deep learning, he has proved, that, with *time* and *patience* man may overcome all obstacles. And it is in fact the

only numismatic collection in Europe. The visitor has now the whole collection clearly set before him, enabling him to study each peice of coin, aided by the general description placed round the walls; the shelves and coins, being marked with corresponding numbers. It occupies 6 halls, the 1, contains greek coins, amounting to 10452 peices. We reproduce two of the finest. The 2, and 3, contain roman peices. The 4 contain coins belonging to the middle ages, and modern. Modern medals of all descriptions will occupy the fifth hall, still under repair. The 6, a circular hall, is destined to the best litterary works, treatingon numismatography, and will also contain the ancient Neapolitan coins. Round the walls, maps corresponding to the nationality of each collection, are to be seen.

Pl. 77. Coins 12 pieces of money, seen on both sides,are retraced on this plate, 14 in silver, 1 in gold. Artistically speaking they are the finest among the greek and italien collection; letter N: marked on each one correspond to the compartment, where the money is plaed and to the indications arranged on the walls for the use of numismatographieal students. The small silver coin marked 3708, belong to the time of Anassilas, the one marked 3703, perhaps belong to the same time, for theyare often found with the epigraph of Messina, instead of Reggio as on ours, appears to announce a time when the two neighbouring towns were under one government; this happened under the reign of Anassilas. The small silver coins are exetremely elegant, they are marked with the numbers, 3699—3700—3701—and belong to the time in which art most flourished.

Pl. 78. Small-medals. Of the ten reproduced in this plate, six arc in bronze, and four in silver, they all belong to Sicily. Those marked 4067 — 4072. Come from the town of Agyrium — the emblem, distinguishingthe firstpeice, hasnotyet, up to the present time received a clear explanation. Fehel in number 4072. hasnot wanted to recognize the head of Hercules, in the head to the right. He has belived it to be the head of Jolus, who, according to Appollodore, and Palafatus helped Hercules in his fight against the Lernian Hydre, but the short hair, and stout-neck, visible on our medal denounce Hercules head, with toomuch evidence. On the right the Amestratmedals are marked 4091—4092. And show that our Museum, possesses the two well known types, of the money of this town; finally we give the four tetradraehms of Camarina, a town celebrated under several aspects.

PORNOGRAPHIC COLLECTION

This collection, placed on the right of the precious objects, offers nothing very remarkable. A group in marble. A satyr with a goat, a large bronze tripod, and a marble sarcophagus, are the most remarkable objects.

Ladies and adults are not allowed to enter this room.

PICTURE GALLERY, RIGHT WING

From the door on the right, of the Pornographic collection you enter the picture gallery, it occupies the rooms, in the building marked B: in the plan-number 25, whilst from the left wing, several other rooms are destined for the continuation of this collection. In the first room the paintings of the bolognese school, are exhibited, containing 75 pictures, amongst which the fine Guido Reni placed in the centre of the wall, facing the entrance is to be remarked. This hall is also called the hall of the Caracci, for there are 11 pictures belonging to Hanibal, 2 belonging to Ludovic and 1 to Augustus, the paintings of Hanibal are marked with the numbers 2, 25, 27, 34, 36, 42, 46, 43, 55, 65, 71, those belonging to Ludovic with the numbers 39, 67, and Augustus with number 31. The tuscan school, which follows is composed of 58 pictures; amongst them we reproduce the Holy family placed in the centre of the room, and marked number 9. On coming out of this hall, on the right of the following hall, you enter a small room, where the Byzantine tablets are kept, and those which belonged to the

ancient tuscan school-including 59 pictures. Follow, the Neapolitan paintings, occupying a square room, an immense oblong gallery, and a small room, where there are 14 paintings, painted in the 13 century. In the large square hall, paintings, of the 14, 15, and part of the 16 century are to be seen, to the number of 36.

Finally, the rest of the 16, the 17 and 18 century, will be found, amounting to 103 pictures.

In the centre, there is, a delicately adorned and sculptured case in ebony of the 16 century, it has been taken from the walls of the ancient manastery of San Francesco dei Scalzi. In this large case, and in another, situated, between the two folding doors, which also decorated the vestry in the same monastery, have been assembled, all the sculptured ivories, the rock-cristals with incisions, the carvings in « *pietra dura* » the ciseled metals, and also several utensils from Urbino; all manufactured in the 16 and 18 century; with, a few exceptions, which belong to an earlier date.

A silver group, representing Diana, carried away by a stag-is seen, close to the first window, it belonged to the Farnese family. Near the last window, is placed, the elegant Farnesian coffer, one of Cellini's finest master peices. It is in silver, bearing the arms of the Farnese family in the centre. The LX figured ellipses placed all round, are in rock cristal beantifully engraved by Giacomo de Bernardi.

In the following room, there is a collection of german and dutch paintings, amounting to 43 in number. In the last room, after this picture gallery, with the exception of a few dutch paintings, are the flemish ones. Amongst these, the finest are the numbers 9 and 12, both situated on the wall facing the window.

On the right side of the entrance door, N.^o 9 by Seghers represents the Virgin surrounded with flowers; it is painted by a master hand, with such perfection to appear true to nature. The other is a portrait by celebrated Van-Dyk, the author's name is sufficient praise.

On the left three small paintings by Grandmann, marked with the numbers 93, 94, 95, show us to what perfection Flemish painting can arrive.

Pl. 79. Vanity and Modesty an allegorical painting, on canvas; by Guido Reni; from the Museo Farnese; 2. m. 96, c. by 2. m. 8. c.; This great master from Bologna, had succeeded so happily in painting the head of the Vanity, that he excelled the goddess Fortune several times in the same style. The other head is supposed to be a portrait. The whole canvas is reckoned to be Reni's first style of painting; the biographer Nalvasia says, that the former is the most pleasing and the latter the best in execution. Reni had made several engravings, adding a copy of this, which was lost; it afterwards was engraved by Strange.

Pl. 80. The Holy Family, round board, 90. c; in diameter; from the «Museo Farnese». It is by some expositors ascribed to Domenico Ghirlandaio; by others attributed to Roldo; and others to Balduinetti. No biographer mentions having read of it, in the lives of Balduinetti or Ghirlandaio. It decidedly is an excellent painting of a «Quattrocentista» of the Florentine School; admirable for the composition and imitation of nature in its various parts. — It should be called the *Virgin of Purity*, on account of the lilies borne by the angels, that almost form a crown over the head of the Virgin. There is no noted engraving of this work in existence.

BRONZE UTENSILS

On leaving this part of the picture gallery, you come upon the rich collection of bronze utensils, occupying two stately halls, and an adjoining room. This collection, the only one existing, renders this Museum, more interesting than any other. All that the mind can imagine, is to be found, concerning public, as well as private life; the ancient Romans understanding luxury and elegance much above us.

In the centre, of the first hall, are exposed several brasiers, of various shapes, the small ones, of which many have reservoirs for heating water, were employed in burgars' houses, and to prove their exquisite form, we adjoin engravings of several of them. The large ones served for the public baths, two fine brasiers, in a perfect state of

conservation serving as portable baths, are placed next to the brasiers. They mark the superiority of antiquity, in the simplest things.

There is a fine table, with bronze feet, to the right, and opposite an elegant chandelier; we annex the engraving of both. Finally, on the fore ground, lies, a long bar of iron, formerly used to sustain a number of loose rings, fastened to ground, by means of hooks, balanced at the extremities, and serving to enclose, in the vacant spaces, the feet of condemned criminals, who lay stretched on the ground. A circular box lying beside, served for the same purpose. Bordering the entrance, between the two doors, is placed a various collection of lamps. Several of them are figured, others enriched by fine branched work; we reproduce the most elegant amongst them all; towards the back ground, close to the window in a case, all agrarian instruments are assembled.

On the left side of the gallery are heaped up owing to their number, all the culinary vases, the ancients used to employ; Facing, are arranged in order, all kinds of weights and scales, we reproduce an engraving of them. Amongst the scales, some, have a roman on one side, sub divided by signs, which must have marked the weight, and the fractions. From the many heads, which we see, used by the ancients, as weights to their scales, and which, certainly must have been the effigies of persons annexed to commerce, has derived the name of *Romano*, given to the counterpoise of the steelyard.

On the right, of the two windows, are placed a number of different shapes, serving for pastry. Several cylindric leaden vases, are disposed round the room. Some of them decorated; They served for snow and refreshment. In the centre of the second hall, several stools are placed, of which we will give an engraving later. A tripod, beautifully manufactured, decorates the centre of this room, we also give an engraving of it. Close to the wall, between the two doors,

several vases of different caliber are reunited. They are remarkable for their incisions, and many of them for their veneering and silver incrusterations. Several eppic utensils have been placed here. A fine collection of handles, fragments of vases, broken during the Vesuvian catastrophe, with several ciseled ornaments, occupy the last case, towards the window, a collection of bells of every description, also are to be seen.

Along the wall to the left, at the entrance, are arranged a number of kitchen utensils, Pans-Sauce-pans frying-pans-cullenders, and large spoons are deposited here.

The elegance of the Cullenders induces us to reproduce an engraving of them, and likewise of the very handsome *Calidarium* facing the entrance. All the objects worthy of notice on this side, are interesting. A number of musical instruments, clearly demonstrate that we have lost the knowledge of several of them, unfortunately for this art, from the number of bagpipes, with their different mouthpieces, as well as their size, such deep sounds must have been drawn, as we have no idea of. Several different counter-marks, follow, the greater part of which, served for public shows, and amongst others, those, with a pigeon at top, which served to distinguish a certain class of spectators; from whence derives the word « *piccionaia* » to indicate that place at the theatre, destined to the lower classes. The collection kept in the same case is of the greatest importance; They consist of surgical instruments, amongst which, we admire the celebrated forceps found at Pompeii, several years after the invention of it at Paris. This case also contains a complete assortment of female objects for the toilet and work. The combs of all kinds, tweezers, tooth-pies, bodkins, tapeneedles, reels looking glasses, the *rouge* and cosmetics for the face, the ointments, every kind of thing is there, and all elegant, as much in shape, as in workmanship.

Finally on the wall to the right, between the windows,

are several cocks employed for turning off, the water from the pipes or to close them, the largest of them still, retains the water it contained 18 centuries ago. Then follow a number of bathing utensils, and we reproduce them in our drawings. The lastroom, appropriated for this collection, show us, the celebrated beds found at Pompeii; they are situated as they were found, it is useless to give further details on their beauty, and workmanship, they have an eloquence of their own, felt by all those who look upon them. The three cases are also very pretty—they have been also found at Pompeii, but in different places.

Pl. 81. Two braziers, found at Pompeii; the first; is perceived in the shape of a square castle, having towers at each corner, and embrasures all round it; these towers having lids with hinges are easily raised; when water is poured in, it flows into the four sides. Fire was kindled in an iron grate in the centre of this stove, to heat the room, the viands, and the water inside; the latter extracted through a brass cock applied one of the sides. This curious brazier is portable; having bronze handles.

The second brazier, bronze; is also portable, but is not made to contain water; however, it is more elegant, and better decorated than the former, In the centre of two of the sides; and between the two masks; is a small group, representing a lion devouring a bull; very well executed.

Pl. 82. Brazier; bronze; found at Pompeii; of greater importance than the preceding and as elegant. One of its corners to the right, is a place for charcoal of a semi circular form and higher than the rim. The pots used for cooking were set upon its bird shaped props. A boiler contiguous to the hearth discharges its water through the cock projecting on one side (see section in this pla-

te). The legs of this stove are elegantly moulded into sphinxes with lions' feet; the ornaments and handles are gracefully conceived; this important portable utensil, was used for heating rooms, water, and for cooking.

Pl. 83. A marble table, supported on bronze legs; from Pompeii. Minervini supposes it to have been meant for an altar, to serve for some private place of worship; is portable without its marble slab (see second engraving in pl. 81.) The rim and legs having decorations only on the three external sides; induces the suspicion, that it was intended to stand against a wall.

Pl. 84. Lamp stand, in bronze, found in the house of Diomedes at Pompeii; in 1812.; probably the finest specimen in this magnificent collection; elegantly inlaid with silver. On one side of the plinth is an altar with a fire upon it; on the other, a youthful Bacchus riding a tiger, with the right hand he raises a drinking horn. The pillar is not placed in the centre but at one end of the plinth, leaving a space, which may have served as a stand for the oil vase used in supplying the lamps;

to clean them on; or for placing an idol.

Pl. 85. Two Candelabra, in bronze; the first found at Pompeii, represents a tree with supporters fixed on the branches to support the lamps. This principle is often repeated in these articles. The second, is more elegant; discovered at Herculaneum; also moulded like a tree with Silenus leaving in a burlesque attitude, against the trunk; and a Parrot perched between the two branches; which have supporters for lamps fixed on them, like the preceding.

Pl. 86. Lamp with Silenus, in bronze, discovered at Pompeii; called *bilychnes*; having two burners; an arabesque on the handle with a ring beneath, for the convenience of holding it. A Silenus, statuette; beautifully executed, stands on the edge of the mouth through which the oil is introduced, supposed to have represented, the act of pouring a liquid from a vase into a cup of some sort, which was held with the left hand; afterwards broken and lost.

Pl. 87. Two small jugs, in bronze found in Pompeii. The emblems and ornaments visible in N° 1. 2. 3. 4. and 5. create a supposition, that, these jugs may have served to contain wine for the use of religious ceremonies in honor of Bacchus. Their diminutive size, seems more adapted for religious than domestic purposes; however, as a specimen of art they are richly worked.

Pl. 88. Tree Vases, in bronze, excavated at Pompeii. The first, had a lid to it; the second, is to a certainty a measure with a graceful handle; having on the upper part, the form of a finger, made so as to situate the thumb; in order to handle it with greater facility. Two heads

of eagles ornament the mouth of the vase. The bronze vases found in Herculaneum and Pompeii are often of this pattern. The third, though not one of the best in the collection, is, in its simplicity, a fine specimen of ornamented vases.

Pl. 89. Steelyards, in bronze; found at Pompeii. The two Steelyards (see pl. 89.) numbered 1. and 2., have numerals and divisions on one side of the beam; Nos. 3. 4. and 5. are marked on the two sides. These objects present some points of interest for science and art, with regard to their precise construction, chains, and the different (*Equipodii*) (*counterpoises*) The scale g. and h. belongs to the steelyard N.^o 3., is ornamented, and represents a satyr butting at a goat.

Pl. 90. Two biselli or stools, in bronze; the only difference is, one being a little higher than the other; both inlaid in silver and copper; of beautiful antique workmanship; discovered in Pompeii; where only authoritative persons and worthy citizens, were then allowed to sit on biselli.

Pl. 91. Tripod in bronze; one, of the finest retics in this beautiful collection, found in Pompeii, and illustrated by Quaranta; who says, that the three winged sphinxes allude to the obscurity of the oracles, delivered at the tripod. The inside of the vase belonging to this stand, is like the engraving in this plate. The flower wreathes and the bulls' heads which decorate the rim that girds this vase, indicates, according to the aforesaid illustrator; that tripods, were also used for the blood of the victims, when oaths were taken for compacts.

Pl. 92. Vase, in bronze; found in Pompeii; beautifully inlaid with

silver ; handles moveable ; when joined over the vase, may be held with one hand to keep the liquid from spilling. *Cornelia chelidone* being inscribed on the handles, must allude to the name of the owner.

Pl. 93. Heating Urn, in bronze, discovered at pompeii; formerly intended for heating water or other liquids; having a space for charcoal in the centre; supported by a hand some tripod representing lion's feet. Ferdinando Mori drew and engraved the various parts of this interesting orn (see pl. 94); N.^o 1., Heating urn, in perspective. N.^o 2., Vertical section of the same with its lid.—*a*. Concavity of the urn and fluting.—*b*. A cylindrical fire-place in the centre of the urn, at the bottom of which, there are four flues to emit the ashes and admit air for the combustion of the charcoal.—*c*. A small funnel with a tube to convey fluids into the hollow part of the urn, and for the discharge of steam when closed.—*d*. A tube with a cock to it, disposed so as to draw off the fluid from the sediment. *e*. Conio-shaped lid; the cavity of which closes at the lower part, through the action of a convex sheet, attached to the urn by a hinge, so as to cover the fire place also. —N.^o 3. A flat lid, perforated in the centre covers the urn, leaving a vent for the furnace—*f*. holdfasts.—*g*. handles to holdfasts.—*h*. brim, scooped in the inside and covered without, so as to fit on the edge of the furnace. N.^o 4. Grate to fit the bottom of the cylindrical fire-place. N.^o 5. Handle. N.^o 6. Chased ornament round the rim of the urn. N.^o 7. Ornamental engraving between the rim and lid of the urn.

Pl. 94. Ladies and Culender, in bronze, found in Pompeii; The first four utensils engraved on this

plate, were called by the romans Truae and Trullae ; the latter denomination was given to the two smaller ones ; these utensils were used for several purposes ; to measure ; draw liquids; remove the liquor from one vessel into another ; peculiarly N.^o 4. The culender marked N^o 5. e, and N^o 5. d, were made to fit into each other; and N.^o 5. c., to keep the liquid from spilling while it was distributed. The name of the maker is stamped on Nos. 5. b. and. 5. f.

Pl. 95. Articles for the toilet, excavated at Pompeii. N.^o 1. a small pot of rock crystal, contains rouge. N.^o 3. another pot for rouge of a lighter colour; of rock crystal. N. 2. an ivory pot, with the figure of cupid, N.^o 4, two figures of cupids seated in different ways; and all decorate the above mentioned rare objects.

Nos. 7., and 8., two brass combs. Nos. 5, and 6.—Fragments of combs in bone. Nos. 9, 10, 11, 12, 14, 15, 16, 17 and 10., are all ivory hairpins.—N.^o 18. Is by Avellino styled, an *auriscalpium*; N.^o 14. the use of this object is not yet explained.

Pl. 96. Articles for bathing; in bronze, found in Pompeii. The bathing utensils attached to a pliable ring, are the following; a small flask for ointment; four strigili or scrapers; and a patera or pan. The said small flask contained an odoriferous ointment with which the ancients anointed their bodies before the operation of friction performed with the strigili by their attendants. A hot or a cold beverage was served up in the Patera after bathing. These utensils may be easily removed from the ring, and attached to it again; see pl. 87. *L. Ausidonio*, stamped on the handle of the patera, is the maker's name.

MUNICIPAL COLLECTION

From the collection of the Italian, and greek vases, passing from the right , of the circular room , you enter the room , were is the collection bought with the municipal funds from the Sant Angelo family. This collection contain a number of ancient coins and modern medals.

Several very beautiful vases perfectly conserved , and a rare collection of glass, of various models, have been placed close to the window of the first room. Some bronzes-some earthen ware and some fine mosaics of which two in bas-reliefs add to the rarity of this collection.

ITALIAN AND GREEK VASE COLLECTION

If we return to the gallery of dutch and german paintings, we enter , on the right , the room of the Italo-greek vase collection. It is the richest collection of the kind , for it contains 3450 pieces. This collection is very much prized, on , account of the rarity of the vases. We reproduce the two finest.

Pl. 97. Case with three handles; found in a Roman tomb at Nola in 1797; and given up to the Museum by the Family Viveuzio, for ten thousand scudi. It contained human bones gathered at the funeral pile ; five alabaster *Balsamari*; and a sardonyx of greek workmanship representing an eagle with a serpent in his talons; an emblem held in great estimation by the ancients. This

vase which is of the finest ware from the renown factories of Nola; was inclosed into another of coarser terra-cotta, to preserve it. It represents the burning of Troy; Eneas leading Ascanius and his father Anchises ; Ajax dragging Cassandra ; Pyrrhus about to give the deathblow to Priam; Ulysses trying to raise Andromache and Polyxeua ; those being the principle figures in the sanguinary scene. Gen-

ning in his voyage through Austria and Italy was the first who explained this classic monument. Bottiger, Panofka, Raoul Rochette, Quaranta and many other authors in archeology, illustrated the Italo-greek vases.

Pl. 98. Vase or Olla; found at « Nocera dei Pagani » (*Nocera Alfa-terna*); was like the preceding, ceded to the Museum by the family Vivenzio. It represents four women attended by the same number of bacchanalians, offering libations to the

image of Bacchus Brasiae, with the bearded mask; formed out of the trunk of a laurel tree. This vase is doubly interesting on account of the following names; Dione, Maina, Talia, and Corea, inscribed close to the figures of the four women. It is remarkable, that the type of the representation on this pot, is precisely like what was found in bronze within. This olla, was illustrated by Quaranta, Sánchez, de Jorio Panofka, and others.

LIBRARY

The library marked B: in the plan. N. 29, is not depending on the national Museum, it has another director.

It is an immenso hall, and considered the largest in Europe. It was decorated, at the time of its construction, and recalls to mind the Bourbon family, who reigned at the time. Several other halls, are annexed to this large hall, holding about 120,000 volumes-amongst which about 4000, belonging to the 14 th Century, and 3000 manuscripts.

COMESTIBLES

On coming out of the library, we go up the stairs to the left. On each side there is a large hall containing models of ancient building and copies of Mural paintings, found in the excavations. Some of the mural paintings are destroyed, partly, having remained at Pompeii, partly, for the long lapse of time; fortunately these copies give us an idea of them. In the hall to the right all the comestibles found at

Pompeii and Herculaneum are deposited. They are excessively interesting for although their colouring is altered , still , their shape is intact, after so mang centuries. Eggs-beens-olives-dates-chesnuts-carob-beens-all are to be seen here; loaves and cakes of all kinds, are conserved and the name of the baker, is clearly to be read, on some of them.

PAPYRUS COLLECTION

After the picture gallery, the door to the left opens on to the room where the Papyrus collection is kept. This collection is unique and very numerous, though , only found in one small room of the so called « *Casino* » at Herculaneum. There are 1799 peices of which only 600 have been unwrapped up to the present.

In the offices, where the Papyrus are kept , three admirable artistic prodiges are to be admired. 1. Their intrinsic value, 2. the artistic value, 3. the litterary value.

The intrinsic value-viz : a pack of wrapped up cinders-which after having lain for 18 centuries, underground, have resisted, better than brass or marble to the destroying power of time.

The artistic value-viz: A little machine, like a box; where the packet little by little unravels itself , sometimes , upwards of 10 metres long , without the aid of springs , of dentelated wheels, of bobbins, etc. The litterary value-viz: The knowledge of such sublime poetry, as is unknown, at the present time. Treaties on natural philosophy , and precepts on eloquence.

The replacing of those words in *latin* or *greek*, lost by the unravelling of such thin carbonized leaves , is almost miraculous. The reading process is easy, and , with justice , thought ingenious. Anybody may try to understand the process, by noticing the persons employed at this work.

In this case to the left of the hall, are several inkstands in baked clay and wax tablets with engraved letters by styles.

Pl. 99. Greek Papyrus. In this index there is a facsimile, in two columns, of the grecer papyrus, belonging to Metrodorus on the sensations. In the first, the epicurien philosopher explains some contradictions of the

Peripetitions, where he owns to Atheism. In the second, he tries to find out, whence proceeds the immortality of the Gods according to Epicurus.

PICTURE GALLERY LEFT WING

On coming out of the room appropriated to the comedies, we enter, the picture gallery. The first hall destined for paintings of the Roman school, also contain three paintings by Polidorus, marked number 17, 23, 43, representing Jesus on Mount Calvary.

The adoration of the Magi, and Jesus giving-way under the cross. The different pictures by the chevalier d'Arpino, representing Glories and cherubims, are pretty to look at; they amount to N. 57.

The second hall, destined to the genovese school, also contain part of the Parmesan paintings; in all about 39. Three pictures by Schidone are to be noticed above them all. The first, N. 14, represents Christian Charity. N. 20. The holy family. N. 37 also represents a holy family, surrounded with angels and cherubins, above them all in the foreground are the figures of 4 saints. The paintings by Storer, marked nnmbers 2, 6, 11, 20, 36, 39, follow, and also deserve notice. In the next hall, are the Parmesan, and Lombard paintings. This room is known by the name of Cesare da Sesto, owing to his fine picture on wood. The adoration of the Magi, marked 17. This collection like the other include 39 paintings, 13 of which are by Schidone. Then comes the Venetian school, here the titian school,

predominates. There are also two fine pictures by Tintoretto, marked 20 and 42, representing, one The holy Virgin, sitting on the moon, surrounded by cherubims. The other, a naked man whispering to Jesus Christ. The Canaletti, so called by Bernardo Bellotti, also deserve notice. It is a valuable collection, and worth having in the best picture galleries, they are marked by the numbers N. 13, 16, 22, 25, 28, 41, 44, 47, 51, 52, 55, representing different views of Venice. Further on, by a door, right opposite the entrance door, we enter another gallery, called The gallery of the different schools. (*delle scuole diverse*).

Among the pictures in this room, those worthy of notice are the fine portrait by Parmegianino N. 7. Faith, N. 10 by Caracci. Love reposing, by Schidone N. 12, and the sorrowing Magdalen by Titian above N. 21, another glory of angels by the chevalier d'Arpino, deserves still more notice, than those already mentioned.

After the large vault to be seen in this room, come the Venuses of different schools. The Venus of Giordano, N. 16, and the Venus of Tintoretto N. 19. are paintings, to attract the attention of all amateurs.

Finally on returning to the hall where the Venitian school is exhibited, by means of a passage we come on 2 rooms, one called, Raffael's room, and the other Coreggio. Names well appropriated, for, in the first are 4 paintings by Raffael, and 16 other paintings by different painters, such as Giulio Romano, Andrea del Sarto, Pietro Perugino. Luca d'Olanda, etc. etc.

In the second are 5 paintings by Coreggio, marked N. 3, 5, 7, 9, 10, besides other master pieces, viz, 3 by Titian, 3 by Spagnoletto, 1 by Rubens, and others by Van-Dyk, Salvator Rosa, Guercino, and Sebastiano del Piombo. We will reproduce an engraving of these two rooms. In several engravings, we will also reproduce, the fine picture, representing Hercules strangling the serpent, painted in the 17 century and placed amidst the Raffael's.

Pl. 100. Bacchanalian Scene, on canvas; 1. m. 90 c. by 1. m. 35 c. by Ribera, called *lo Spagnotto*; was brought to Naples in 1626 from the Museo Farnese; having a serpent at the foot of this painting with the following inscription; *Josephus Ribera Hispanus Valentinus et academicus Romanus faciebat Parthenope 1626.* This artist was so satisfied with this painting, that he made an engraved copy, and also some others with modifications. It is mentioned and highly praised by Sandrat, de Dominicis, and by several Biographers.

Pl 101. Danae, on canvas, by Tiziano; from the Museo Farnese; 1 m. 18, c. by 1. m. 70, c.; executed about 1545, when the above mentioned artist was at Rome. Another original, same subject is extant in the 1 st. Gallery at Vienna; and another Danae, exists in the 1 st. Gallery at St. Petersburg, which is also attributed to Tiziano. This painting is esteemed one of the best works by Vecellio; engraved by Marghen; and is mentioned by all the authors who have written on the Italian art.

Pl. 102. Christ disputing in the temple, on canvas; 1. m. 98 c. by 33, c.; by Salvator Rosa; was executed after 1647 in Rome, for the Prince of Sennina. The Museum purchased this, with another of the same dimension representing the parable of St. Mathew, from the family Stigilano Colonna for 3500. Ducats; being rather dark in its coloring, is what easily reveals the style of this illustrious master of the Neapolitan school of painting.

Pl. 103. The Virgin with the Infant Saviour, called the *Zingarella* or the *Madonna del Coniglio*, from the rabbit introduced in the fore ground on the right of the painting; executed by Antonio Allegri, surnamed Correggio; 47, c. by 37,

do. It is constantly copied by the greatest part of those artists who visit the Museum. Engraved by Porporato; and was brought from the Museo Farnese.

Pl. 104. The marriage of St. Catherine; a small picture, on board, 24, c. by 22 c.; by Antonio Allegri, styled *il Correggio*; from the Museo Farnese. It is stated by some Critics that this painting is the copy of another original, now in the Louvre at Paris, by the same author, and which represents the Virgin with the Saviour, St. Catherine, St. Sebastian, and on the back-ground, the martyrdom of these saints. The picture in this Museum has only three figures; therefore, it is but another beautiful original by correggio and not a copy. Engraved both by G. Felting and G. Morghen.

Pl. 105. Portrait of Philip II., king of Spain, painted on canvas, 1. m. 87 c. by 1. m.; by Tiziano. There are five other portraits of this king attributed to Vecellio; one in the Pitti Gallery at Florence; two in the Gallery of paintings at Madrid; the fourth in the palace Corsini at Rome and the last at Devonshire-house in England. The present painting is inscribed thus; *Tizianus Eques Cae F.*; from the Museo Farnese. Has never been restored, and is in good preservation.

Pl. 106. The Transfiguration, painted on board; 1. m. 15 c. by 1. m. 49, c. by Giovanni Bellini; is the finest painting by this illustrious master, and appreciated, above all for the beauty of the coloring and excellent preservation. *Joannes Bellinius* is usually inscribed at the foot of his works; which is here written on a label beneath this production. Is mentioned by Vasari; conveyed to the National Museum from the Museo Farnese.

Pl. 107. The Holy Family; a painting on board; 1 m. 68, c. by 1 m. 41 c. commonly called the « Madonna della Gatta », by Giulio Romano ; Vasari asserts that the cat in this painting is as natural, that it seems alive. Executed about 1524, while its author was at Rome painting the Hall called of Costantine. It was removed to the Museo Farnese, and from there to the Museum at Naples. So much black mixed with the colors had considerably altered the whole of this work; and the repeated restorations spoiled instead of improving it. At length it was restored, and that not long ago, by M. Achille Fiore who supplied the head of St. Giovanni which was defaced. Engraved by Guglielmo Morghen ; and mentioned by all the biographers on Giulio Roman.

Pl. 108. The Holy Family, by Raffaello, on board: 1 m. 38, c. by 1 m. 4, c. Painted by Sanzio , for Leonello da Carpi, a gentleman of Meldola. It was a short time after removed to the « Galleria Farnese » at Parma, from whence it came to our Museum: is one of the most renowned works of Urbinate; copied by

Innocenzo da Imola, Giulio Romano, Peane, and other clever artists. Engraved on copper plates by Palumbi Vallet, Guglielmo Morghen, Longhi, and others; and is illustrated by all the authors of the art of painting. In the Collection of drawings, the Collection of drawings, the cartoons used by Raffaello for the execution of this painting, are from the Museo Farnese.

Pl. 109. Alcides strangling the serpents; bronze group, 75 c. high the base 24 c. do. This monument is by many interpreters thought ancient, but those skillful in art are convinced it is not. The boy Alcides assailed by the serpents, boldly seizes them in both hands and squeezes them to death, this is the moment represented by the sculptor. Other labors of Hercules in relief are on the basis, which has been gravely discussed, whether it has or not been executed by the author of the group; however, a difference in the style is easily remarked. The opinion, that two different sculptors have had a hand in this Farnesian group and its base, is considered the best.

DRAWINGS AND PRINTS

From the picture gallery, we pass into the room appropriated to the collection of ancient prints and drawings. Here, bound in large volumes are seen, the engravings of the celebrated Farnesian collection, likewise, three fine plates, engraved by Caracci.

Hanging around, are several cartoons of celebrated masters, with sketches of their paintings. Among others the

much prized sketch of Moses, by Raffael, and a fine head of Dante, sculptured in bronze. We reproduce engravings of them.

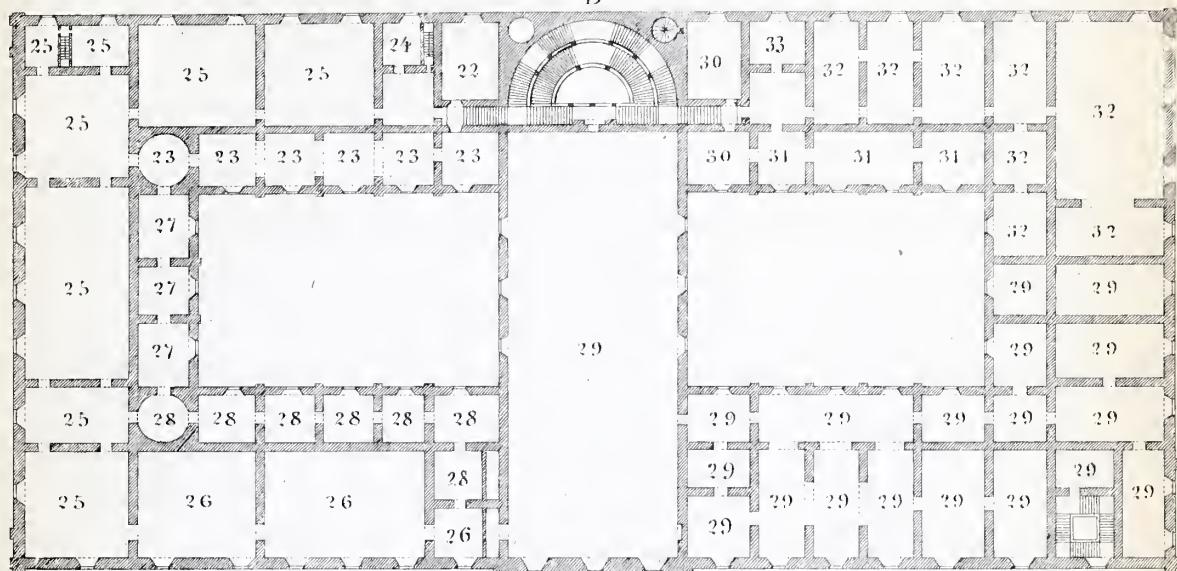
Pl. 110. Moses prostrated before the burning bush. Cartouche by Raffaello from the Museo Farnese 1 m. 37 c. by 1 40 c. This drawing is a part of the composition of a fresco painting, executed on one of the compartments of a vault in the 3rd. hall of the Vatican, painted when Urbinate began to introduce his third stile; it represents according to Holy Writ, Moses terrified and prostrated, hides his face when the Lord appeared to him in a burning bush. This excellent drawing has been much damaged by restoration. Mentioned by Longhena in his annotations to Quatremère de Quince, and by Passavant. This car-

toon has been illustrated in a monogram by Felix Niccolini.

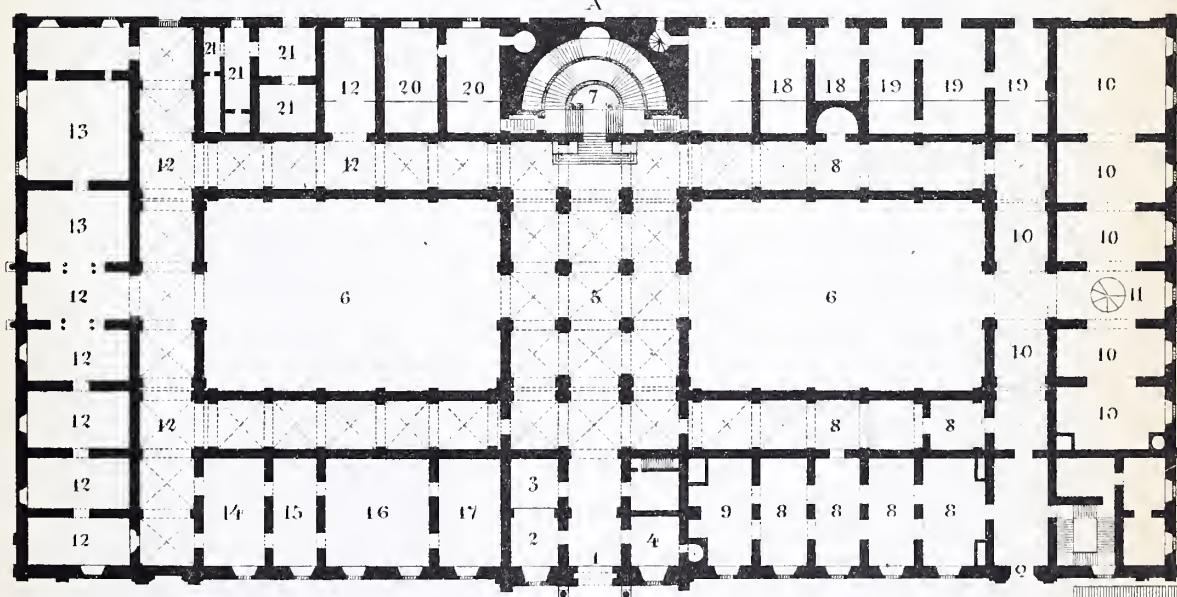
Pl. 111. Dante Alighieri, half bust, in bronze, 84 c. high. It is stated by Artists, that this portrait bust, was executed on a cast taken from the deceased head of Dante. This opinion being admissible, it is useless to illustrate this interesting monument any further; it was conveyed to the Museo Farnese from Florence and deposited among the works of art, as part of the dowry of Margaret of Austria the widow of Alex. de Medici; she afterwards became wife to Ottavio Farnese.

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J. Oliver.

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• 10. Die Vesper ab.

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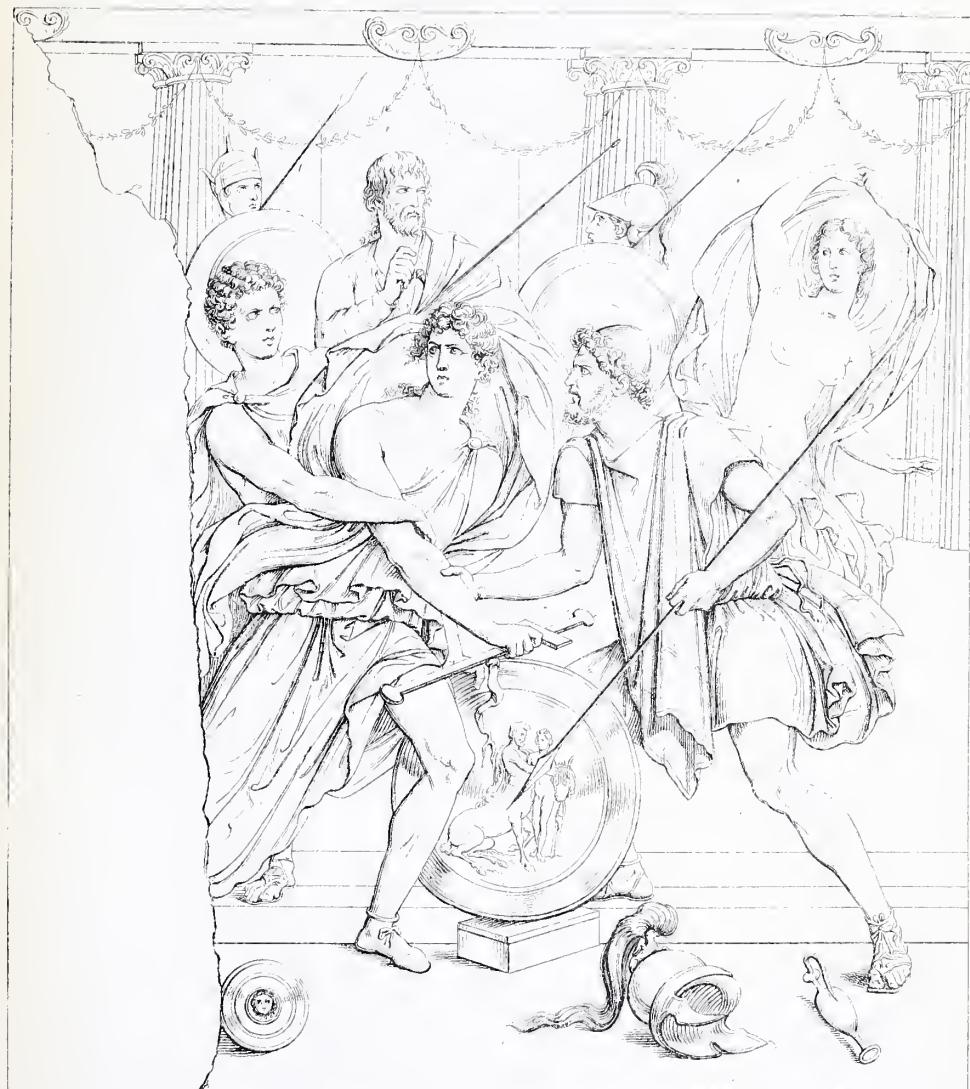


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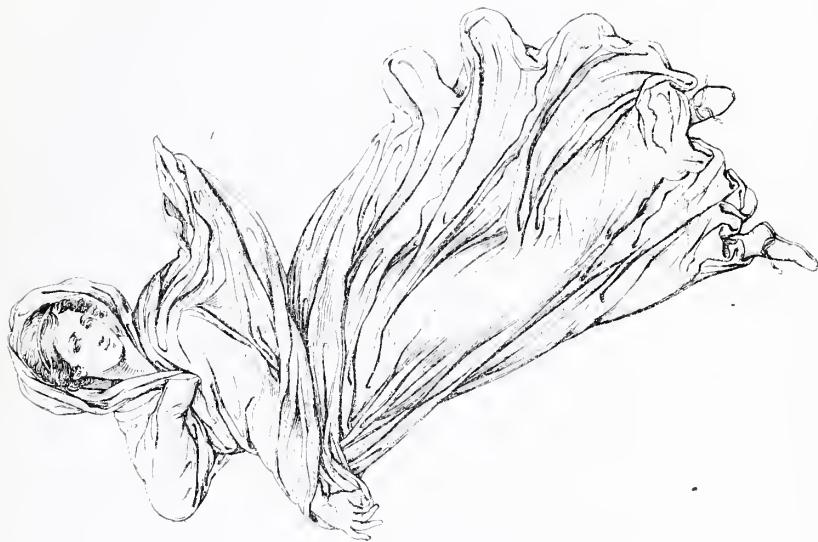
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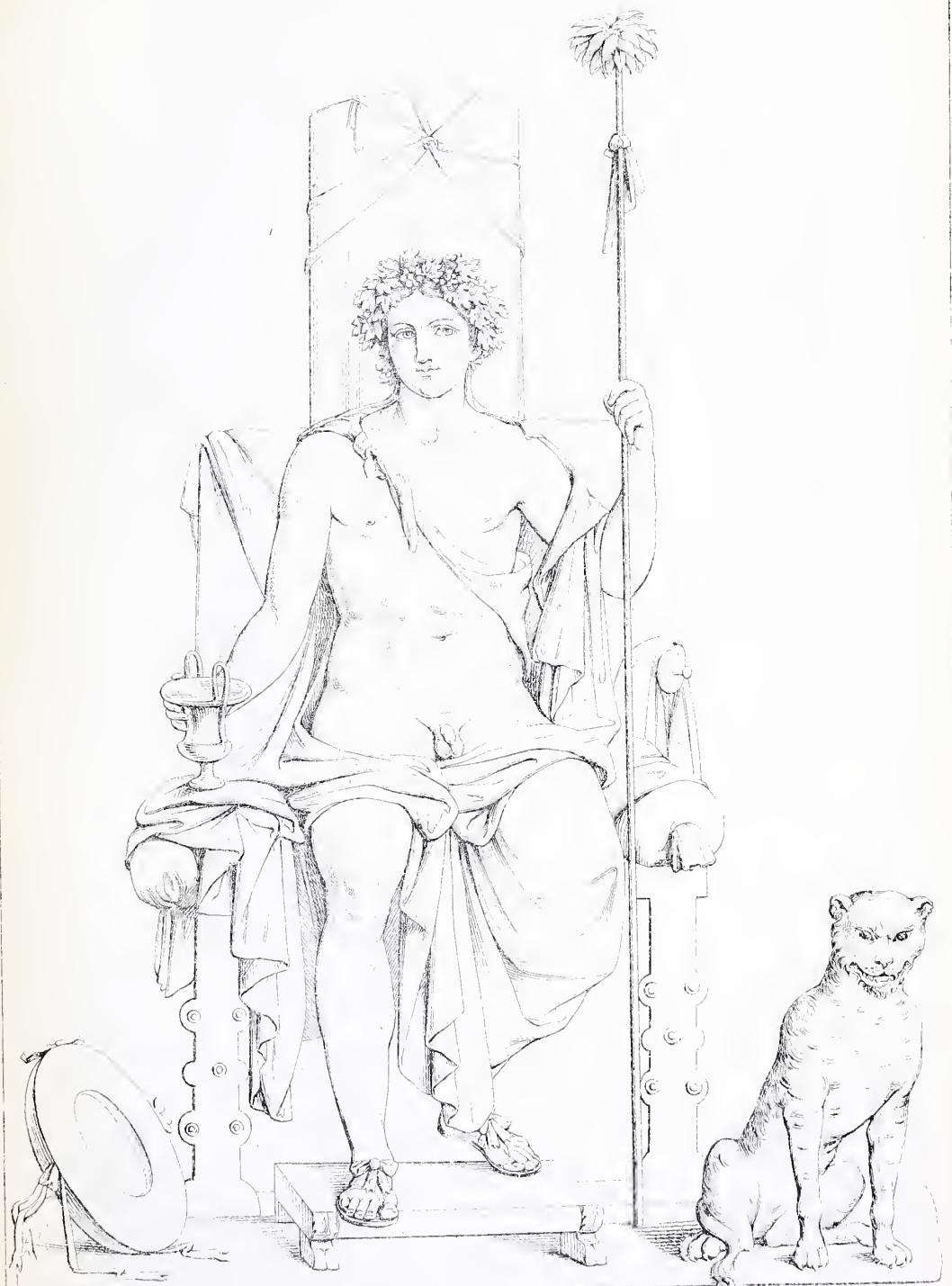
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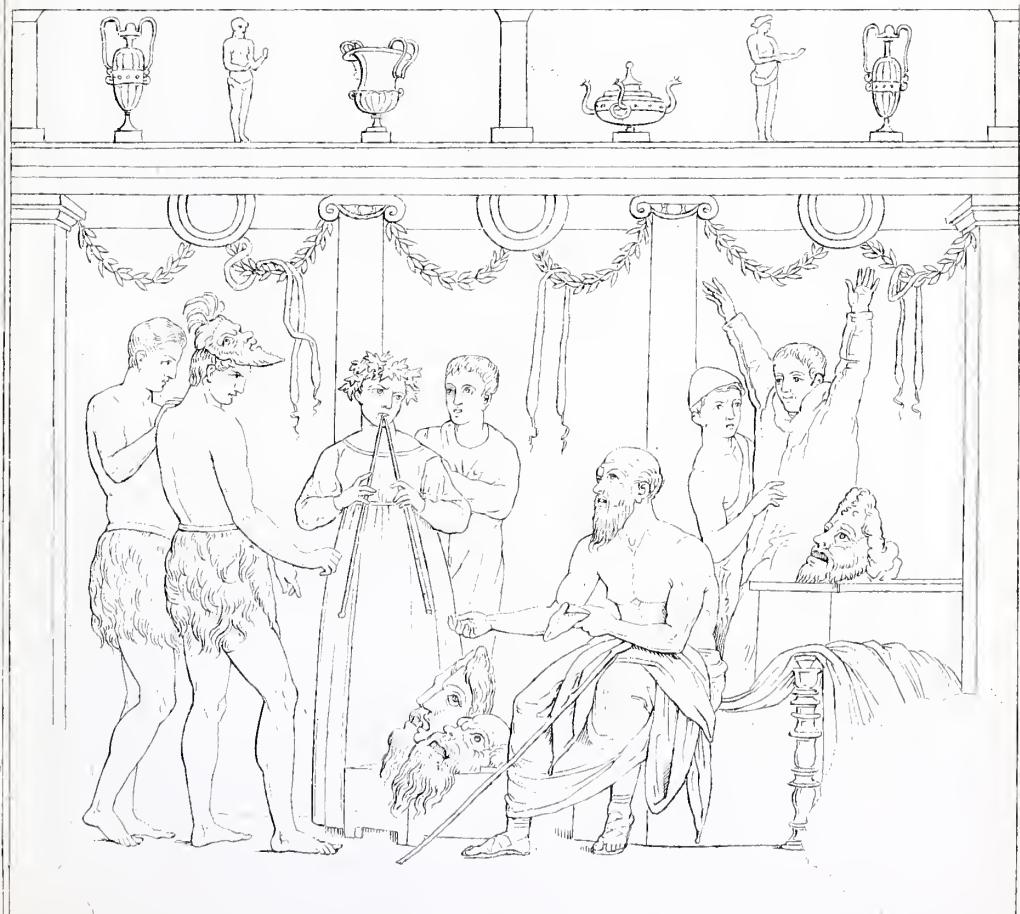
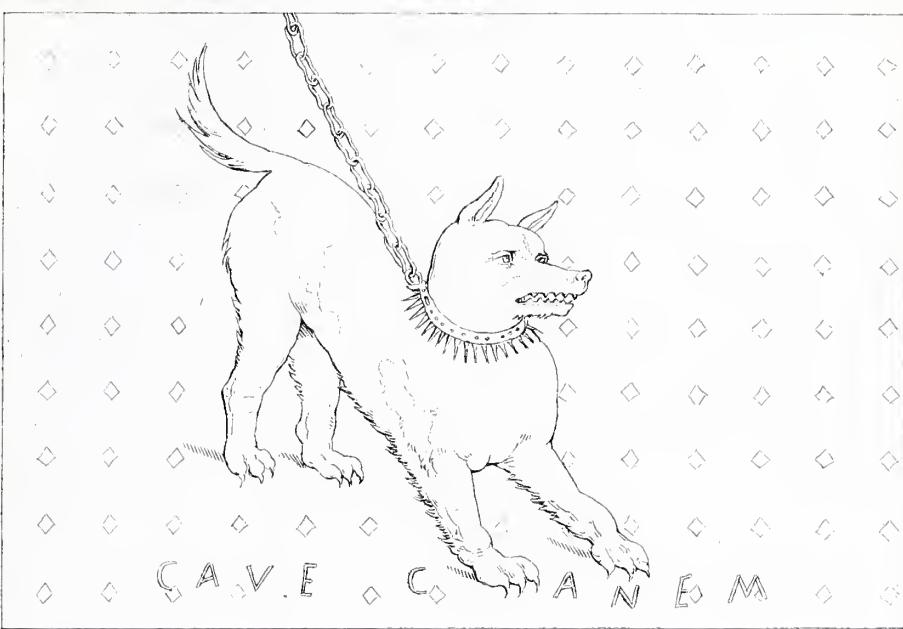


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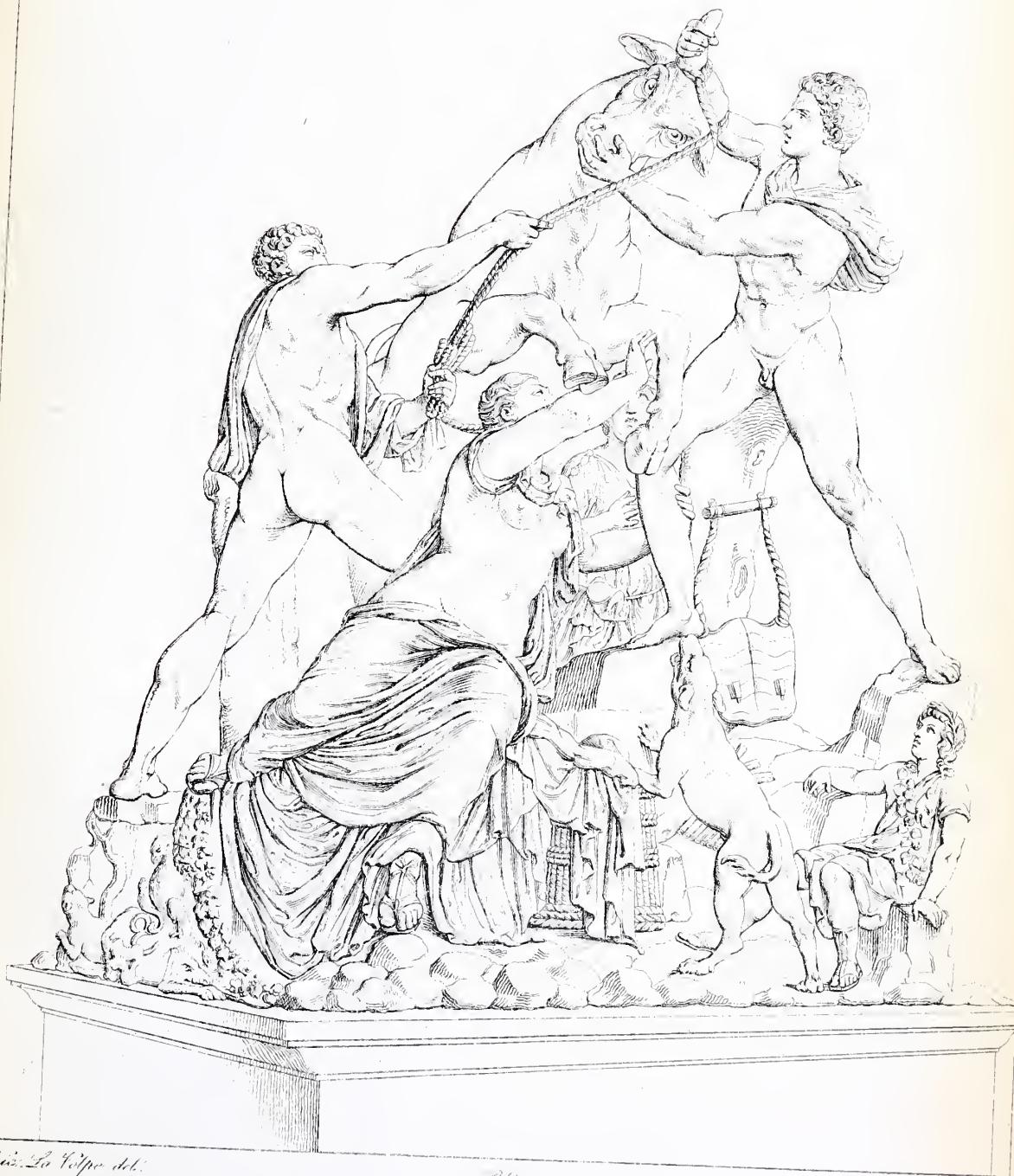
Phil. Imperiale sculp.

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Ari. La Volpe del.

c. V. Hause

Lionino s'è mafpi.

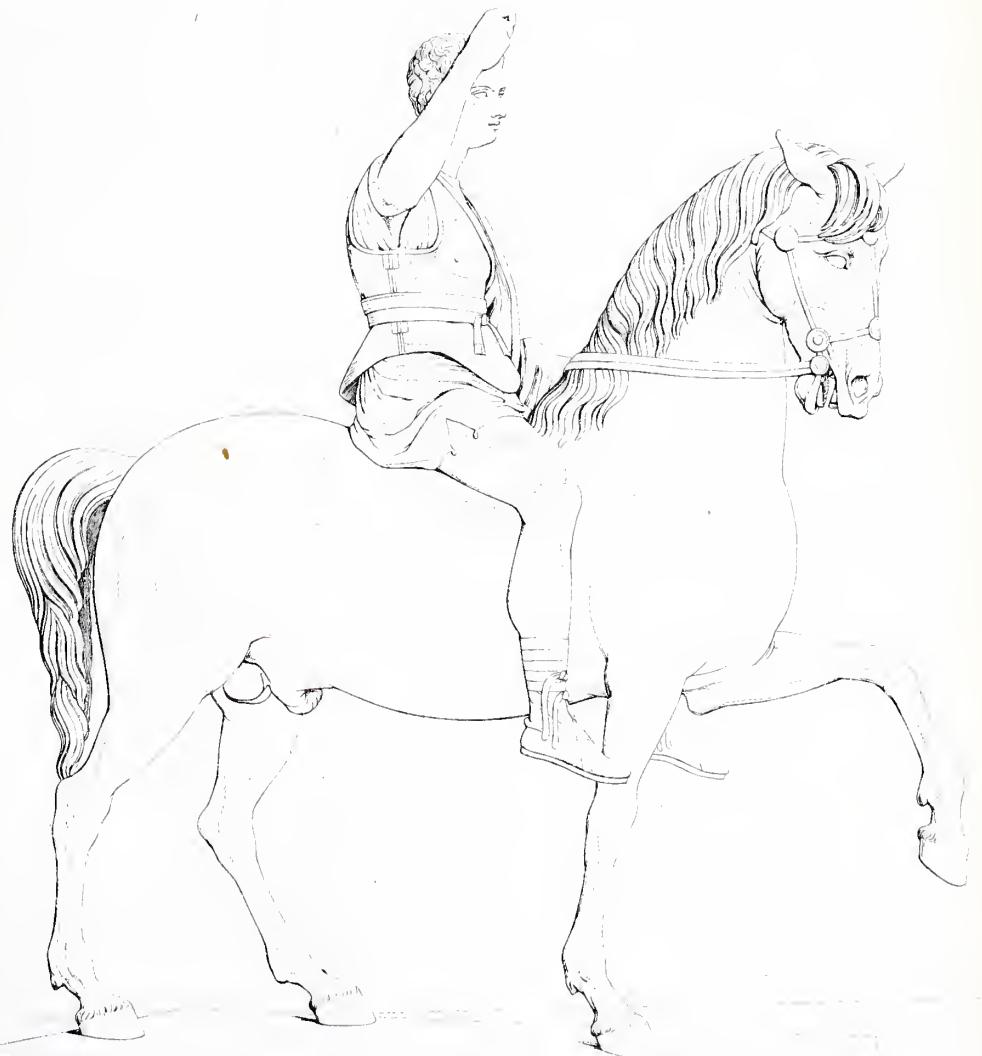
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Front. Kore del. et sculp.

S. Domenico.

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T. D. 1900. Horse and rider.

T. D. 1900.

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Franz Koldewey del.

A. O. diva.

Lamis fil. sculp.

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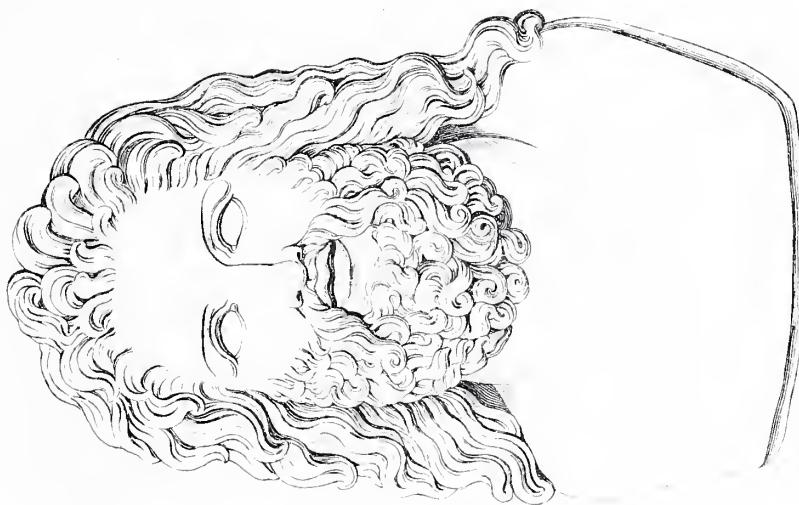


Fig. 1. A. D. de /

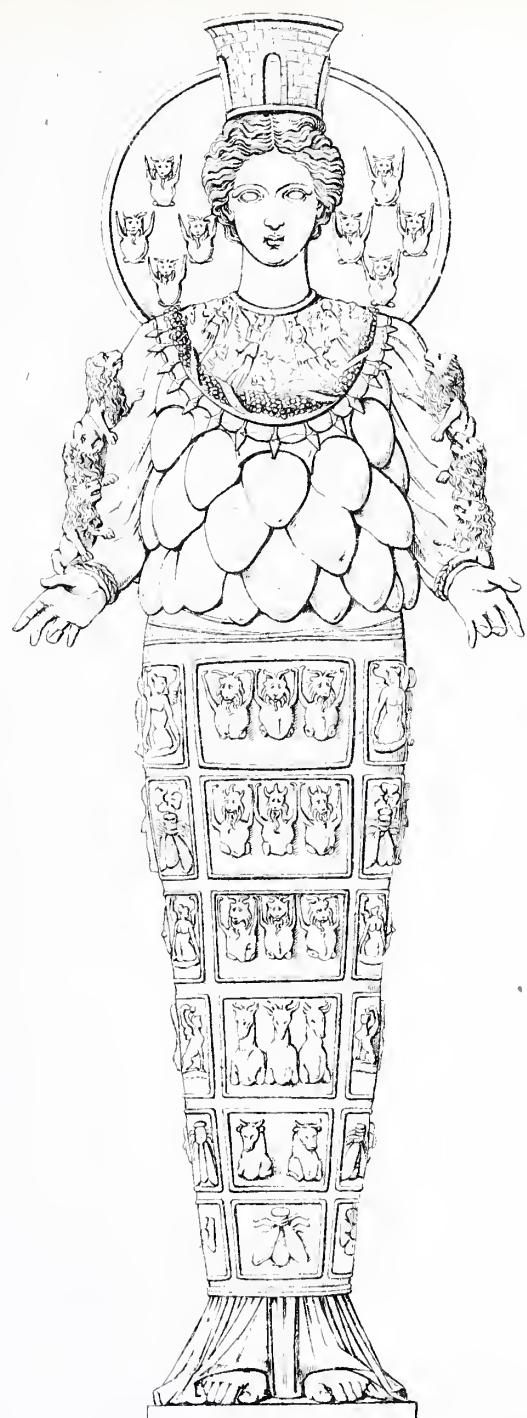


c. J. D. de /



C. J. D. de /

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Joseph Abbot det.

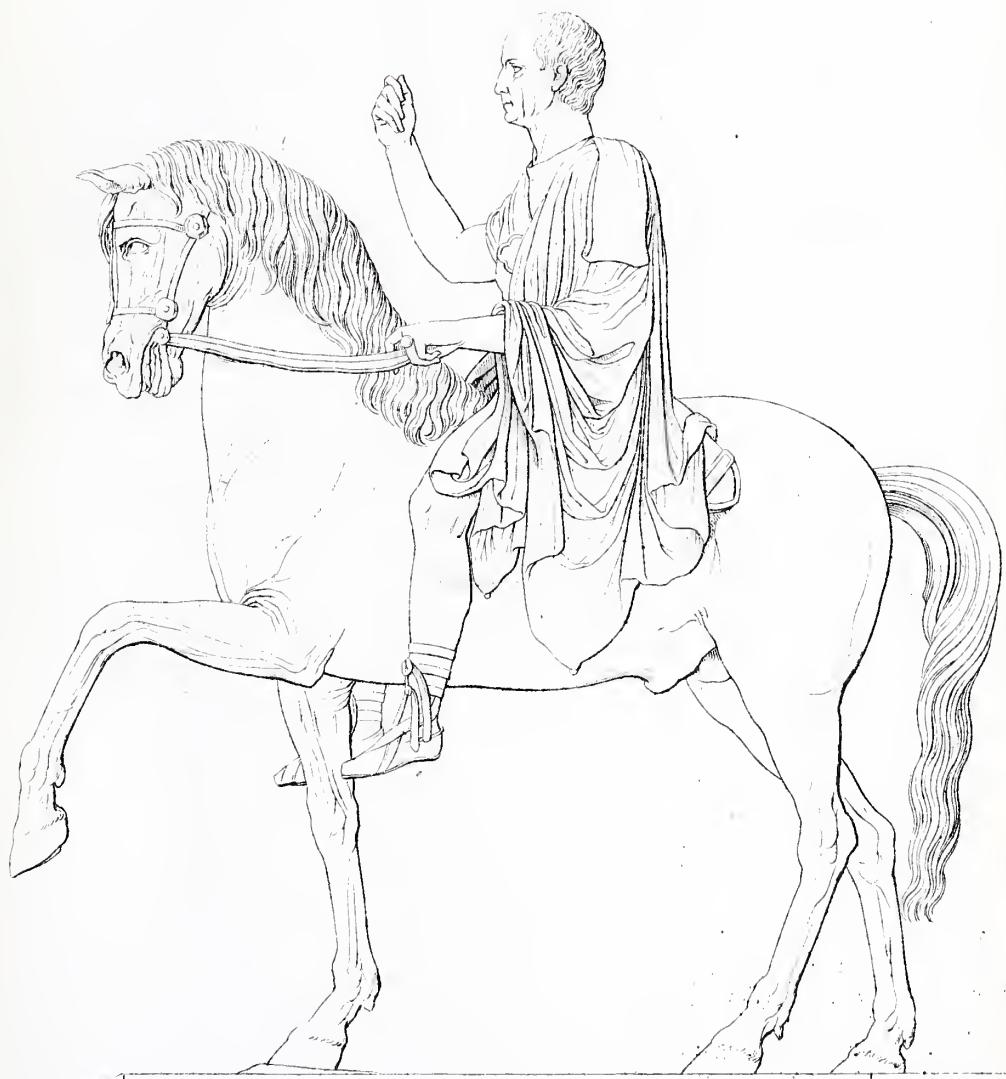
A. O. d'Orée.

Phil. Merven sculp.

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Giac. Cammarano del.

L. D'Avia.

Stile: Rappresentativo.

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T. Cremmarano del.

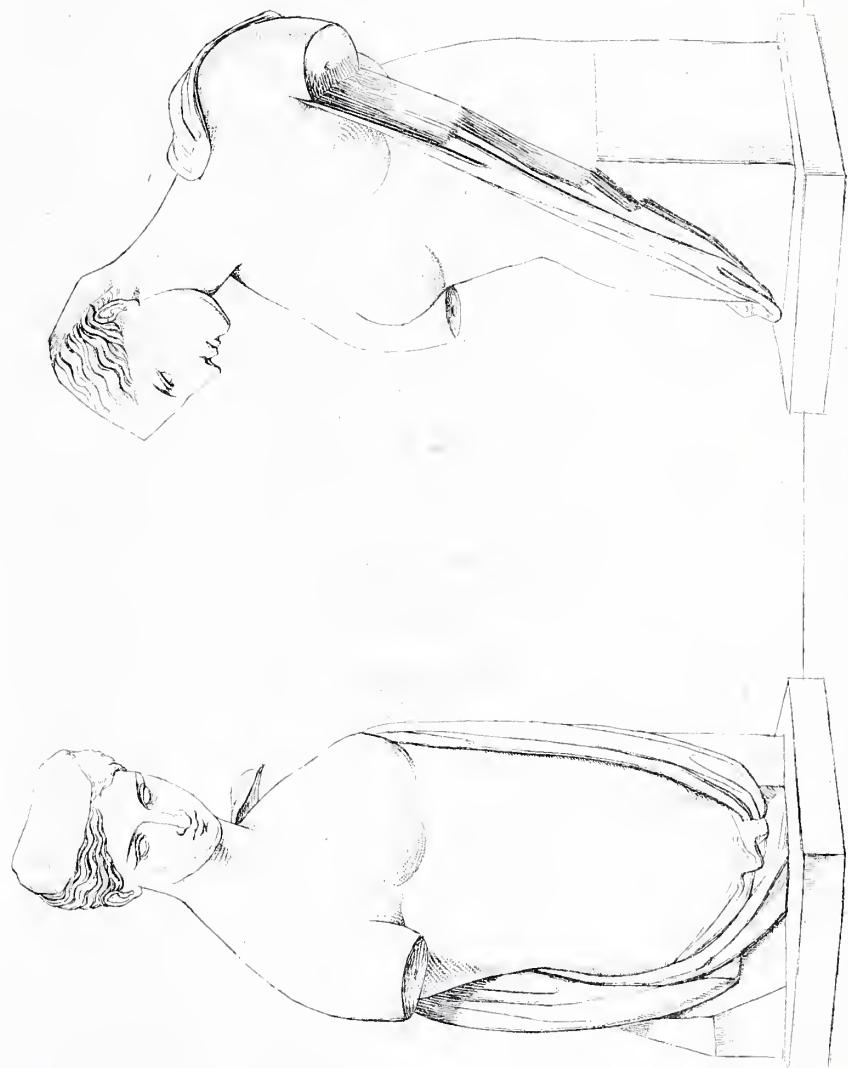
J. J. J. d'Orsay.

Engr. Estevan sculp.

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• Pájaros

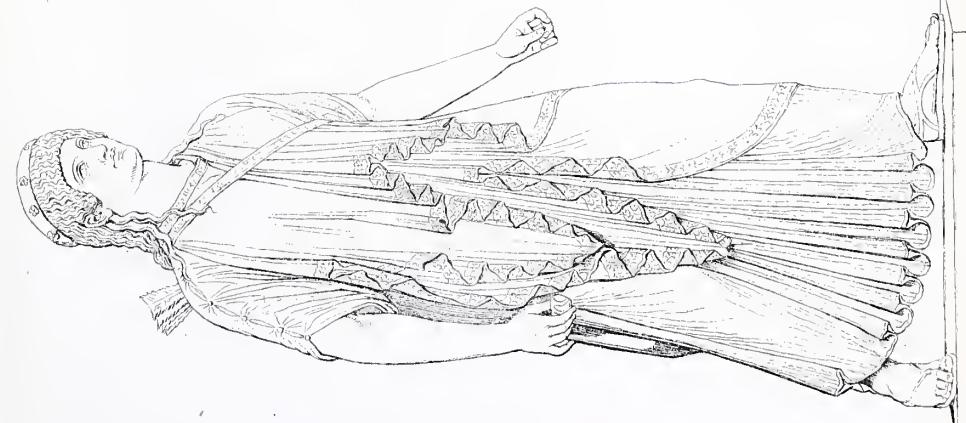
• La Voz del eterno.



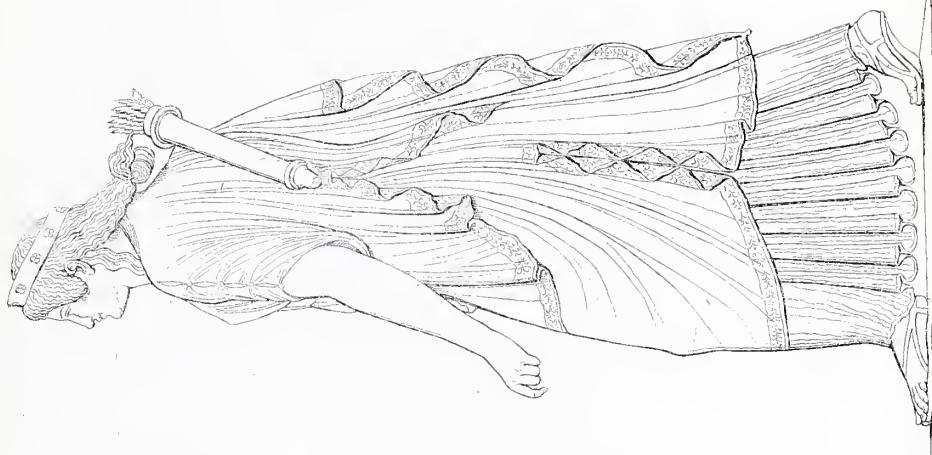
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Tan. 2. Haldorff's arch.



A. S. drew.

Joseph Marquetti sculpt.

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Chrysanthemum

J. C. Wess.

J. C. Wess.

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Hingel del.

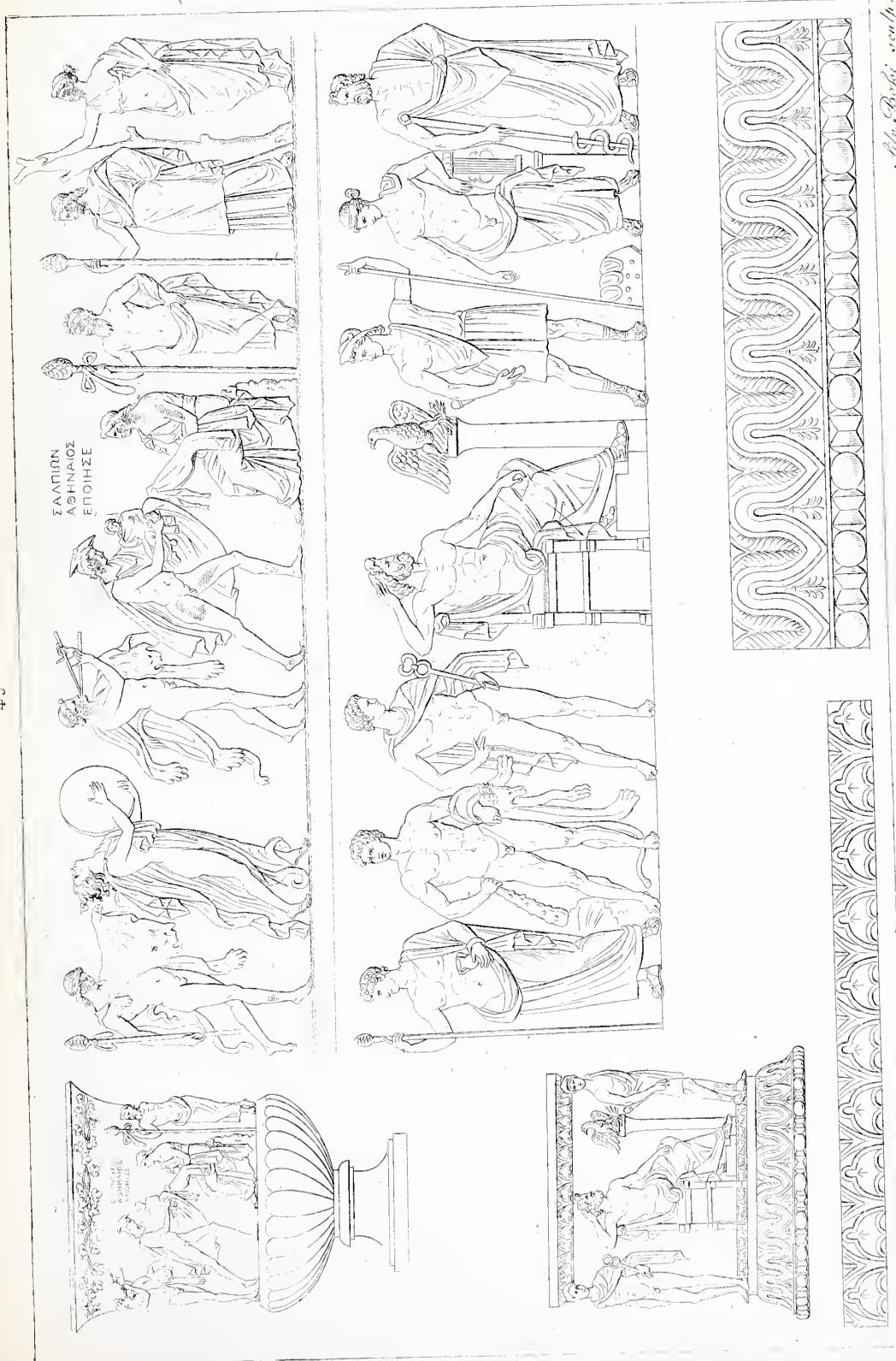
N° derce

Raderme mdcpc

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Hl. Bild, v. v.

A. D.

End. Sonnab.

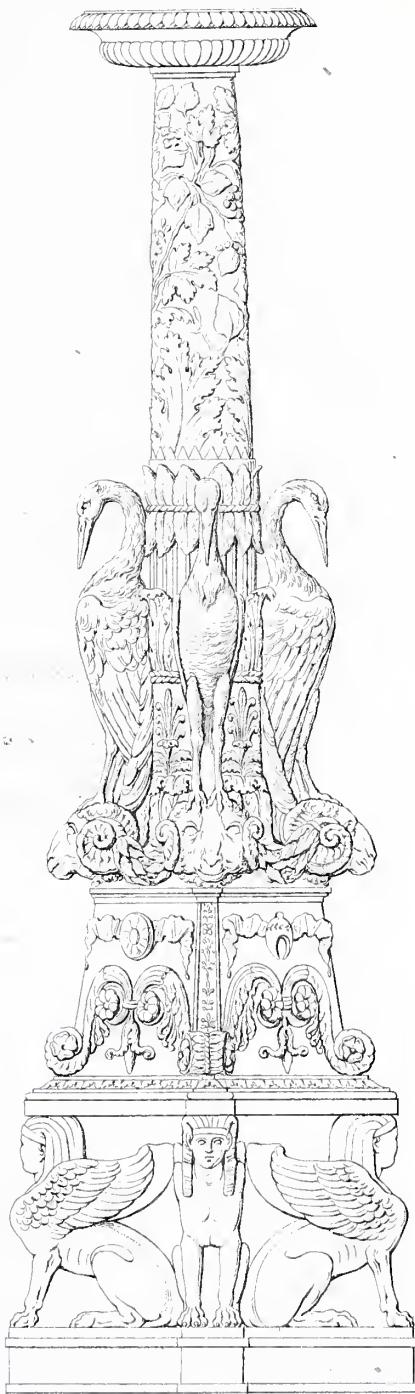
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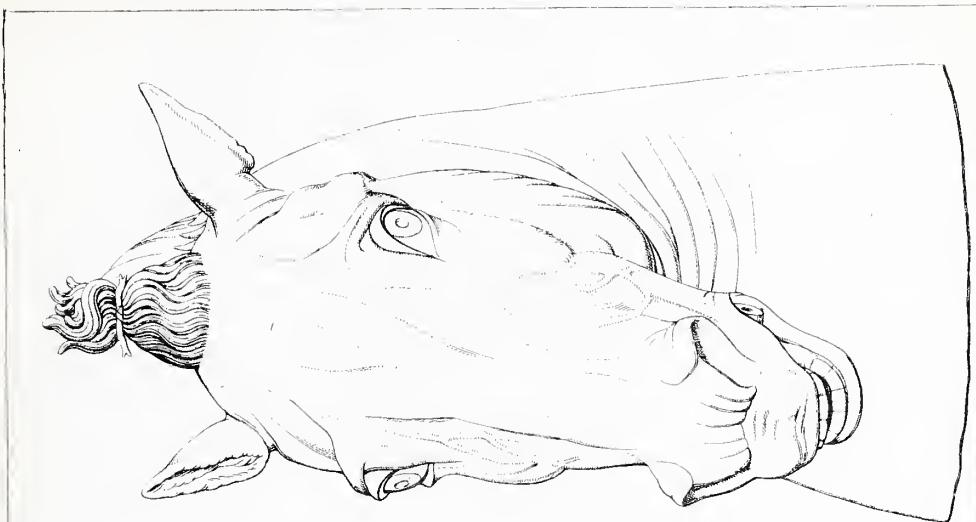
P. Maldarelli del.

N° direx.

Lacino fil. sculp.



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47



N. Denev.
Front. Horse id. et natale.

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Raph. d'Autric del.

J. C. L. Ferme

Phil. Morgan sculpt.

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49



Tend. Mori del etruschi.

e. A. Orlina.

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N.^o C. La Volpe del.

A. ^o d'Inno.

Ferd. Mori sculpi.

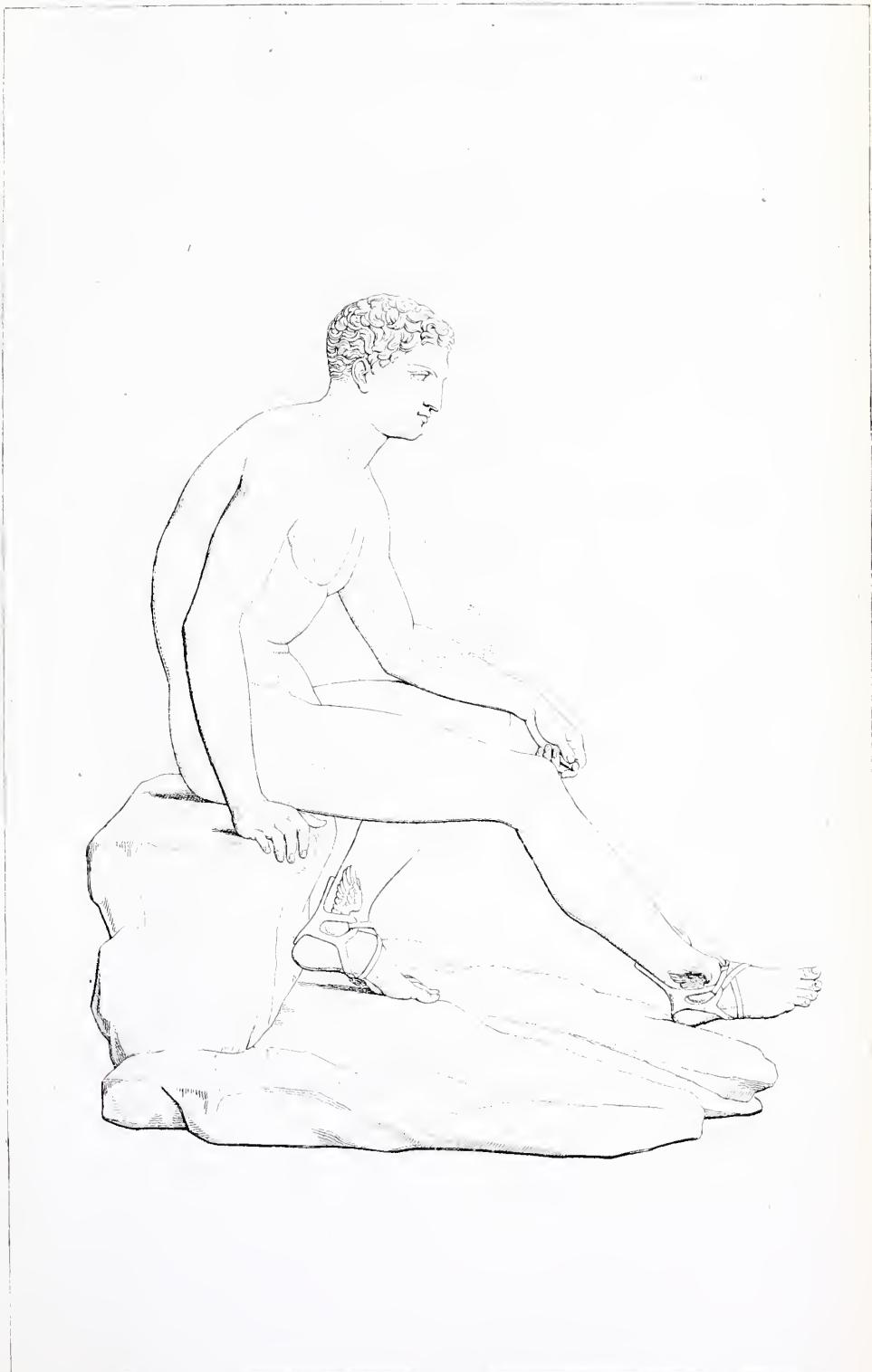
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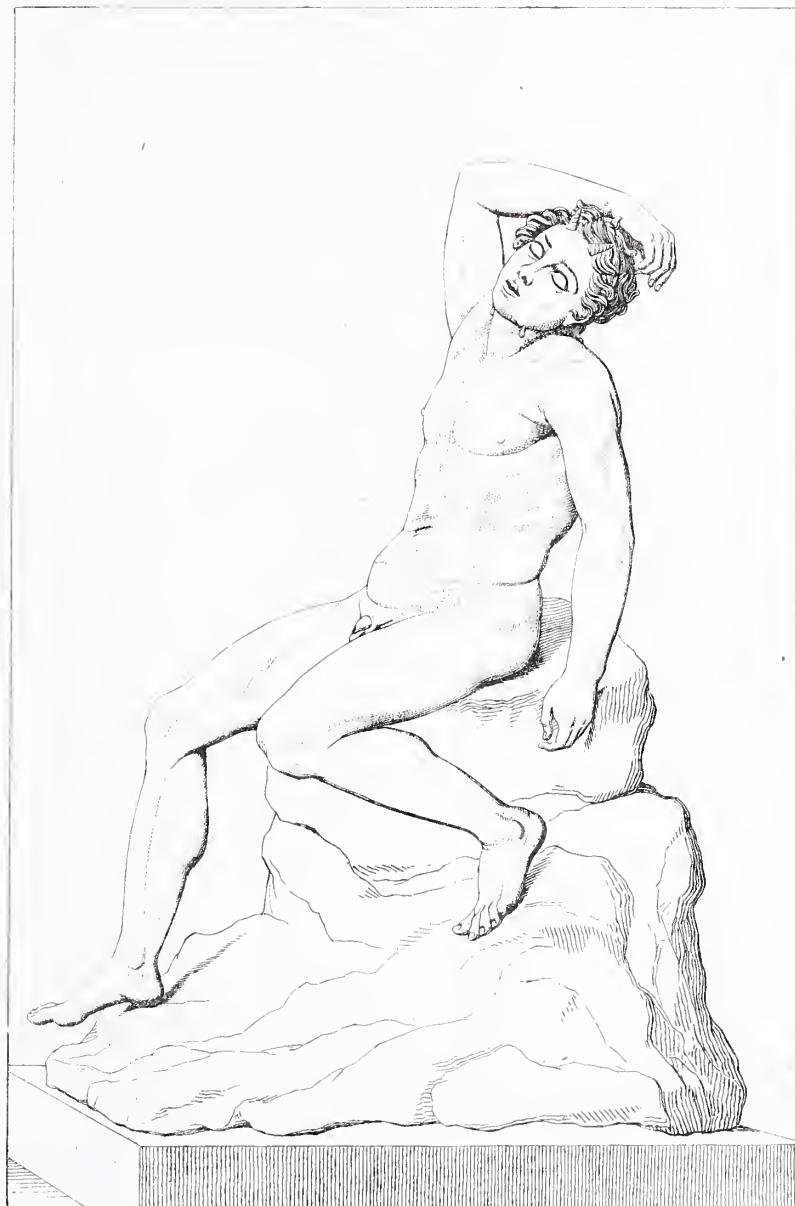
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Ferd. Moretus del. et sculp.

N. Ulvae.

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G. H. Moore del. et sculp.

J. D. Morris.

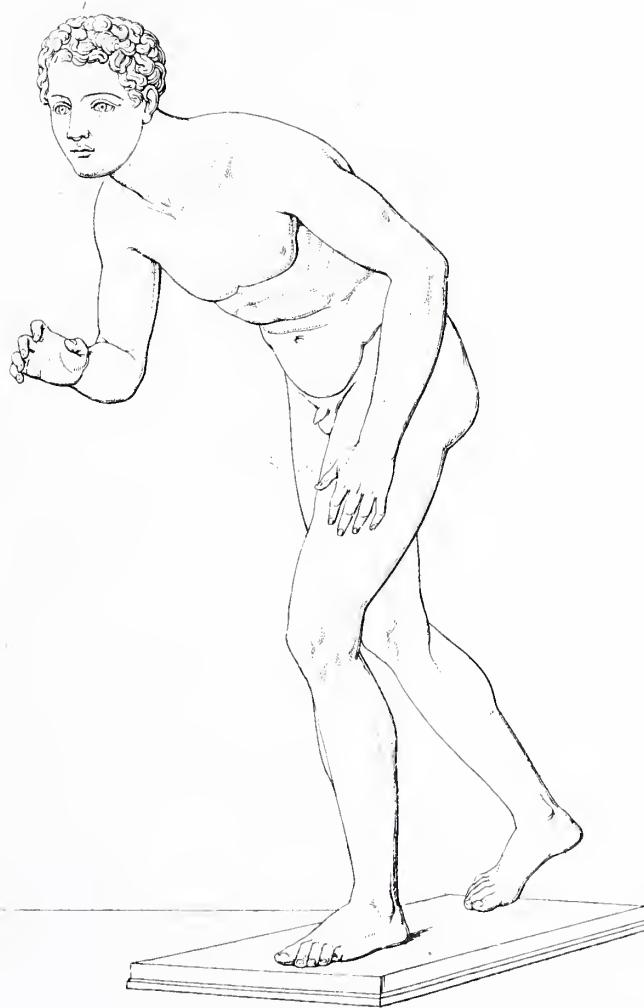
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F. Mori del et sculp.

N. dirax.

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Nic. Le Voque del.

N. Strac.

Ferd. Mori sculp.

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Nic. Lu. Volpe del.

N. d'irecc.

Ferd. Mori sculp.

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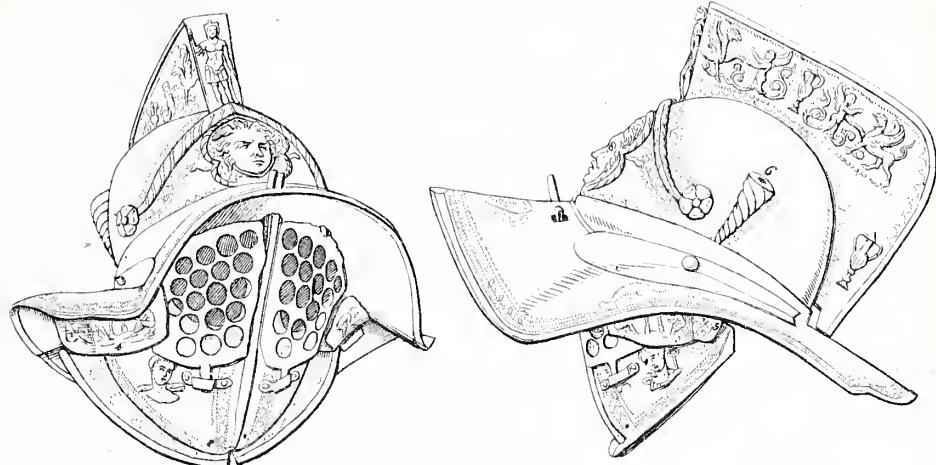
Lioness relief.

I. side.

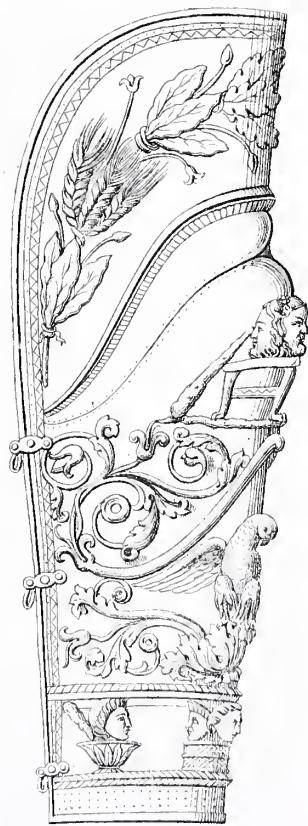
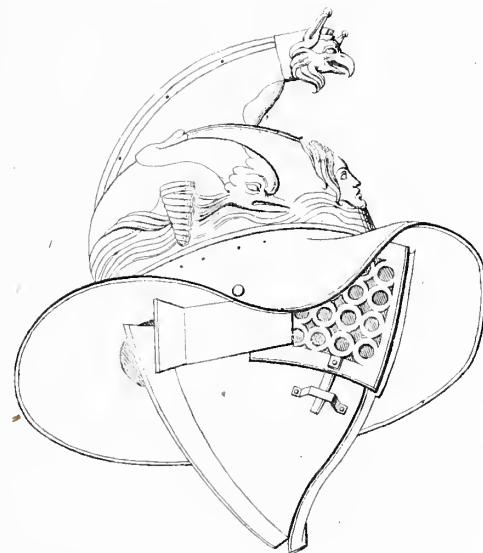
Ant. Aphrodit.



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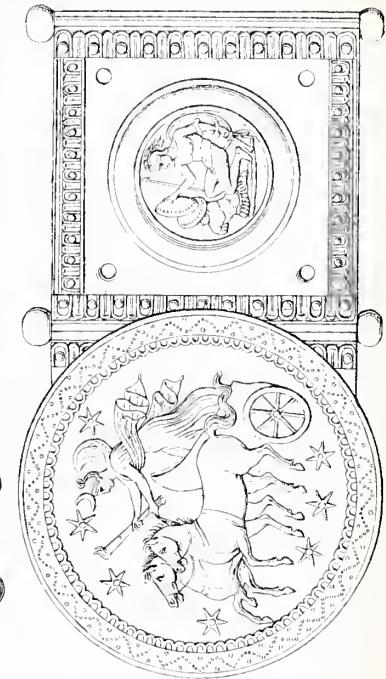
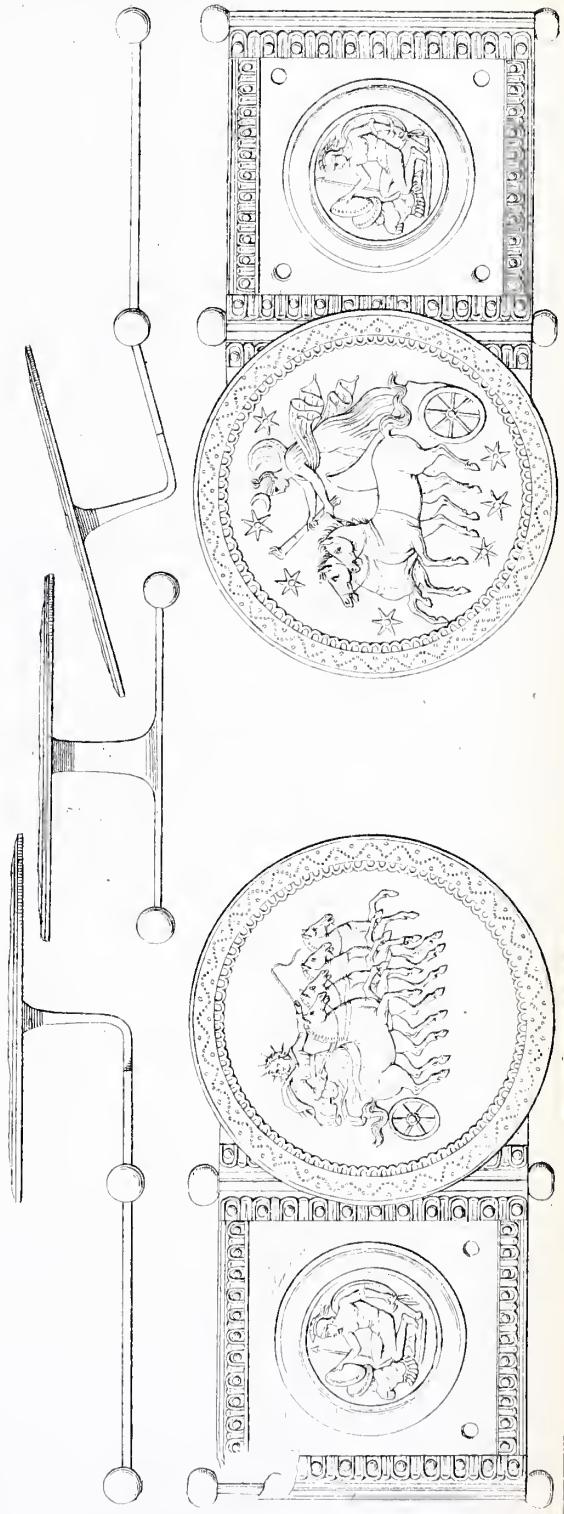
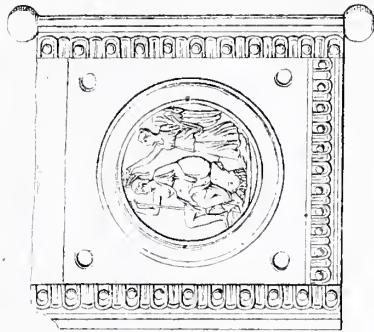
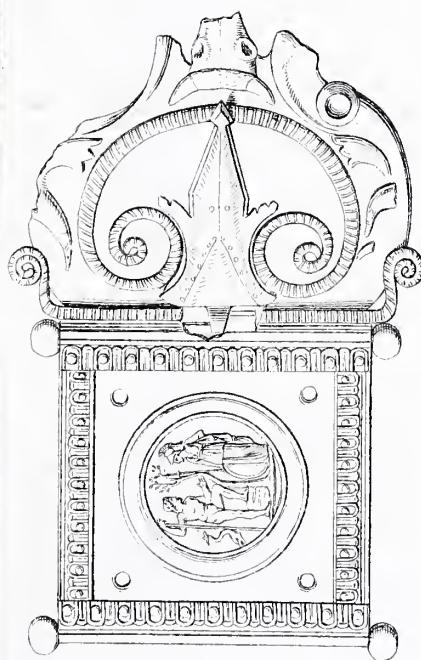
Andr. Puffo del. et sculp.

A. D'Orville.

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A. d'Avr.

Em. Hor. del et vnu. p.



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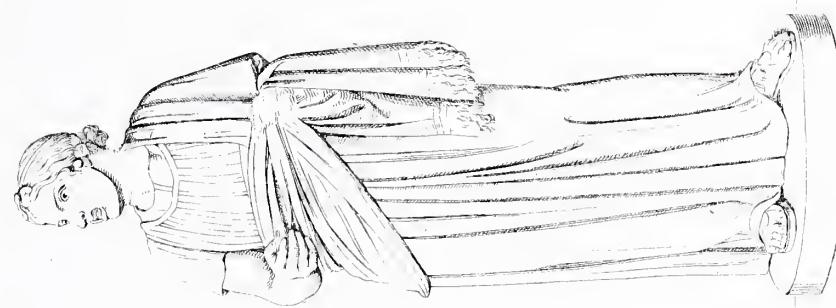
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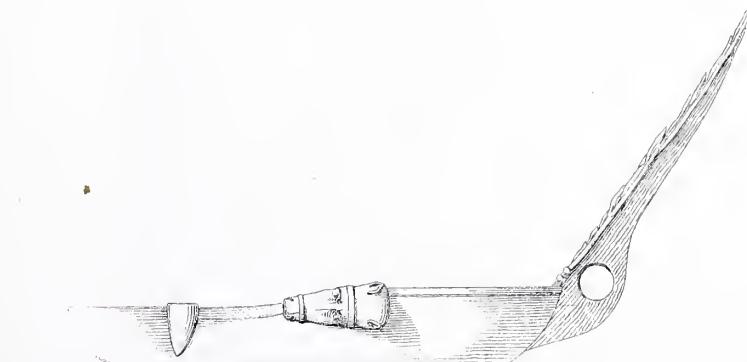
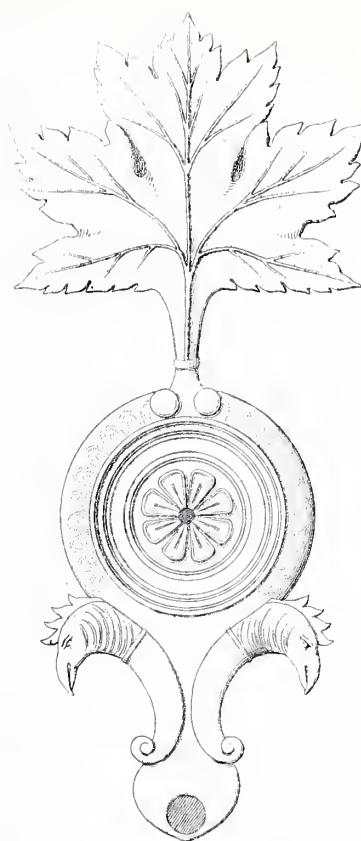
Fig. 65. Man's short-sleeved top.

1. Drawing



2. Drawing

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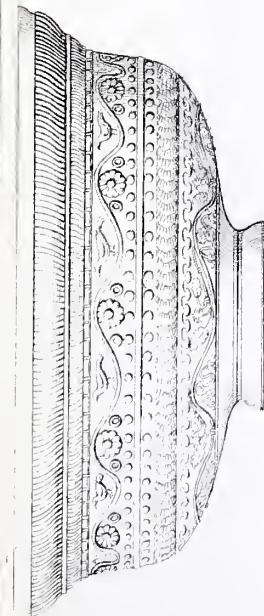
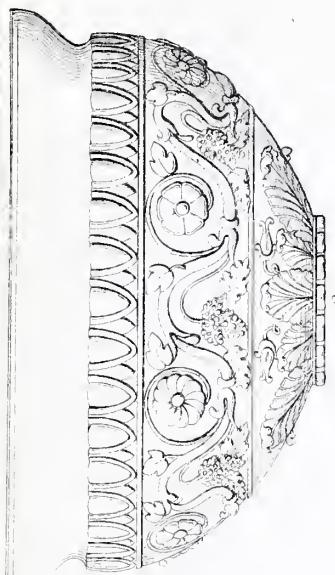
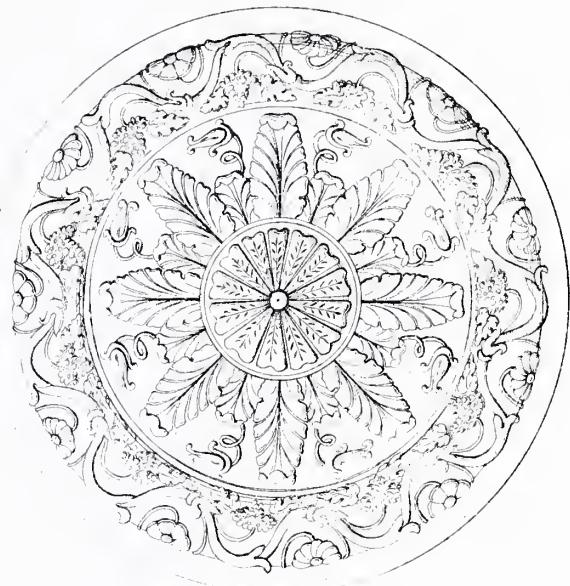


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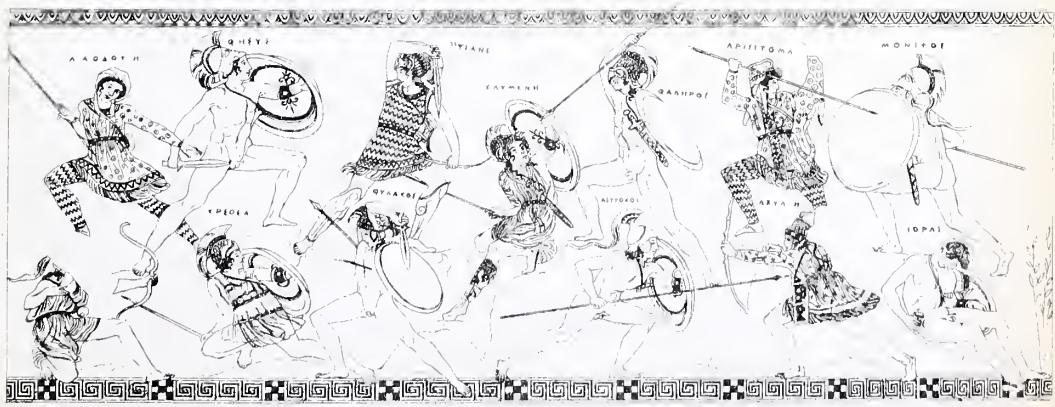
Gardiner's Sketch.

Athenaeum.

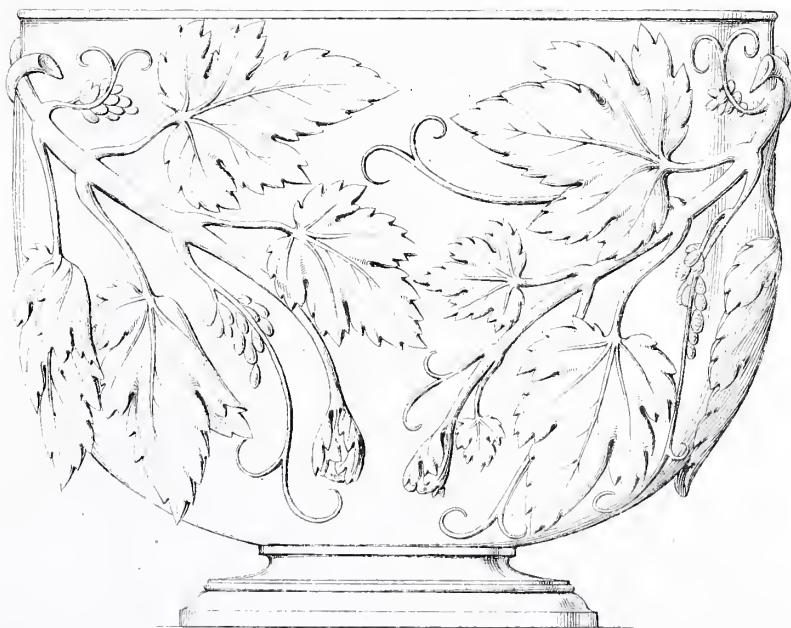
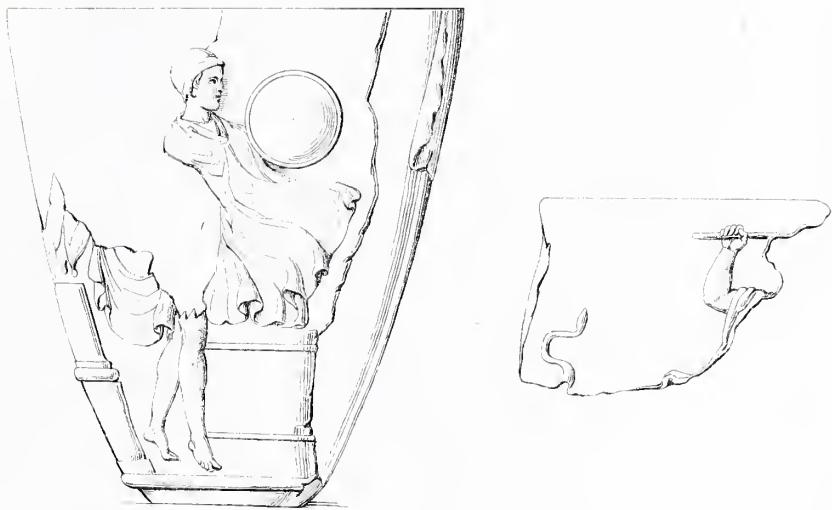
Scholastic Mariae et



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C. Cam. D'Avanzo del.

T. Pison.

Giacomo fil. sculp

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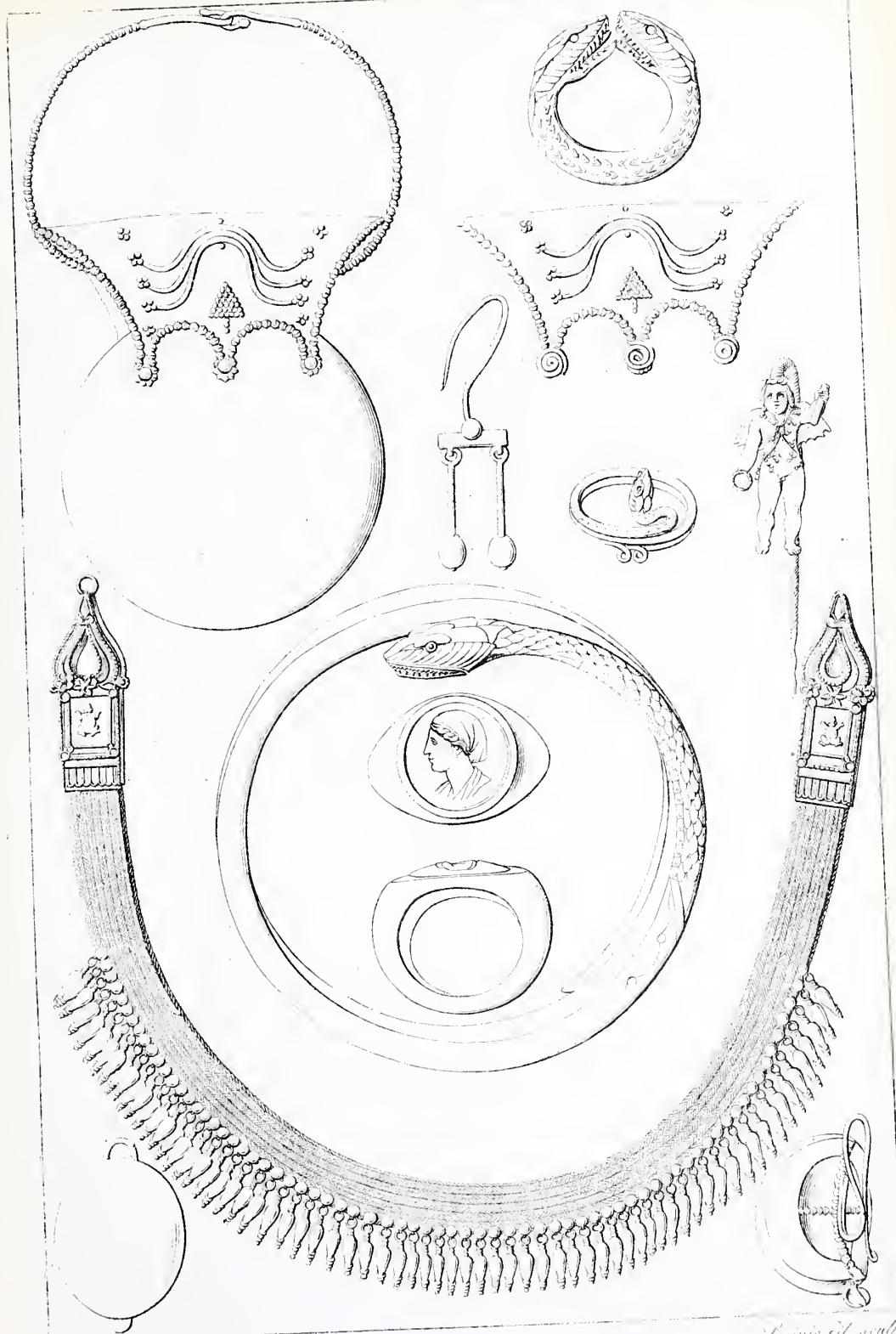


A. Geroniaca del.

N. Dian.

Filippo Maggioli sculps.

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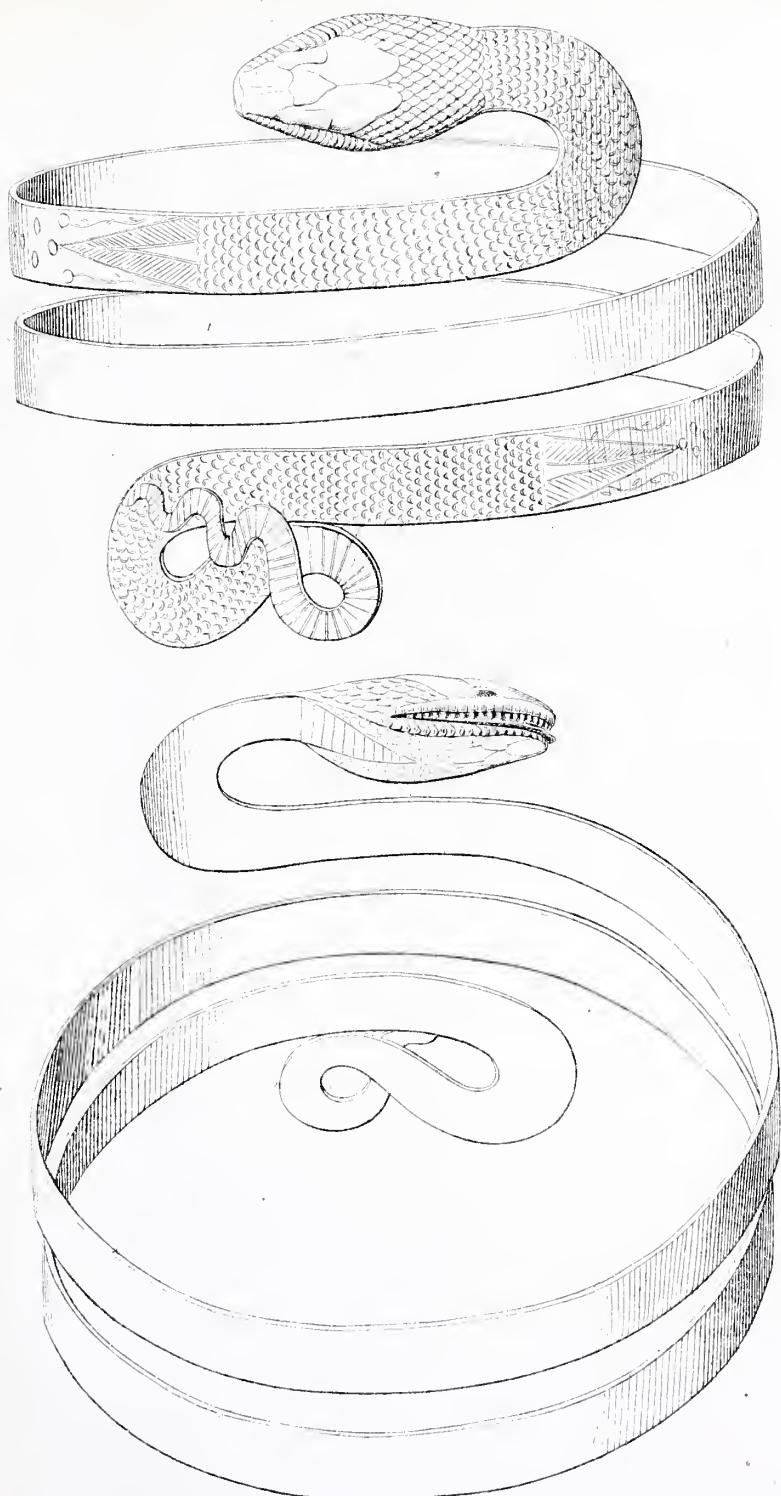


Raph. d'Assia del.

V. Cervi.

Pomilio fil. sculpt.

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Joseph Abbate del.

J. Stree..

Ferde Horineau

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H. -



T. -



H. -

Giov. Battarelli del.

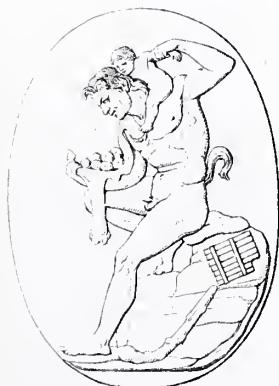
L. Dovex.

Savio fil. sculp.

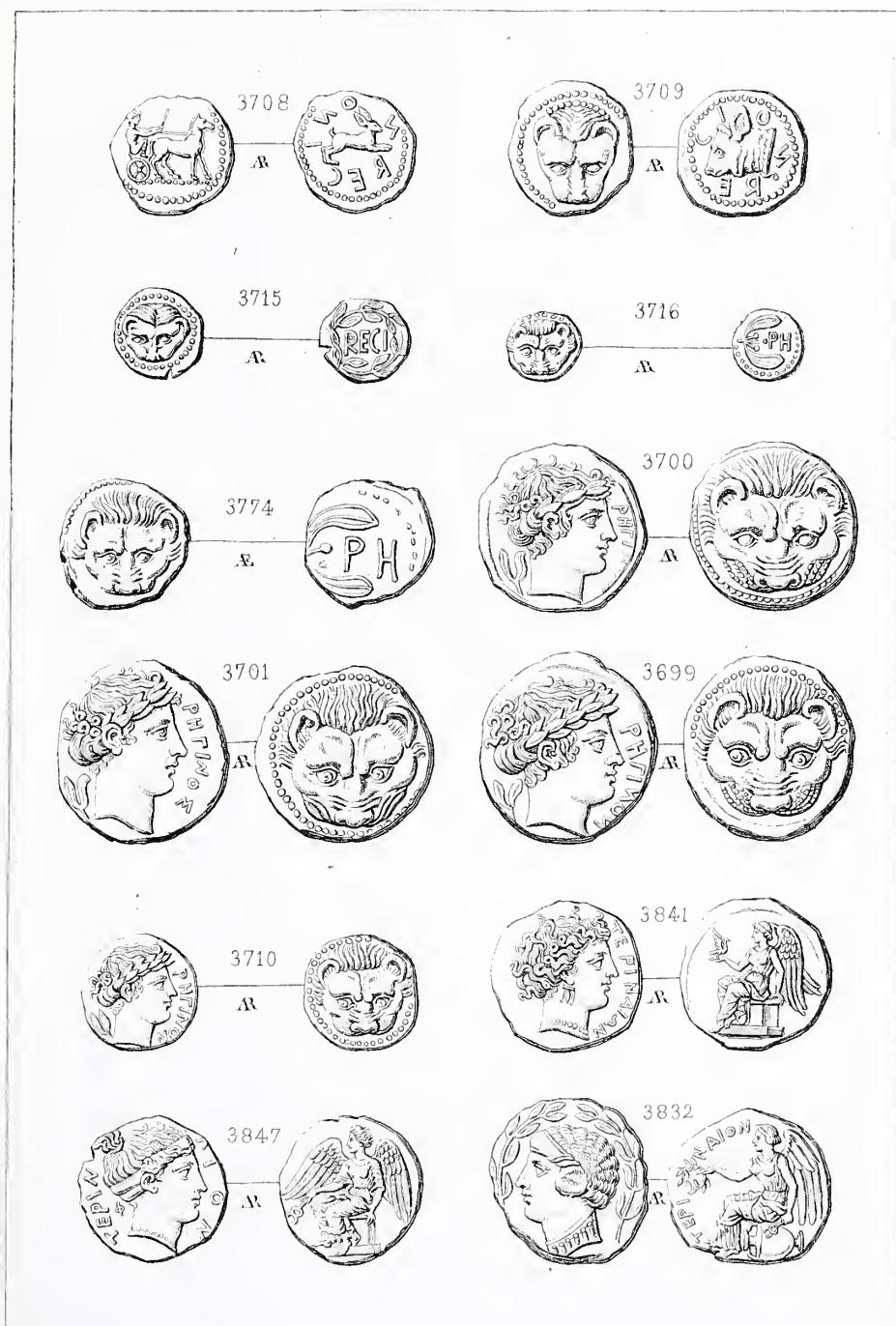
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*Tan. Maldarelli del.**1^o dirca.**Lavinio fèb. sculp.*

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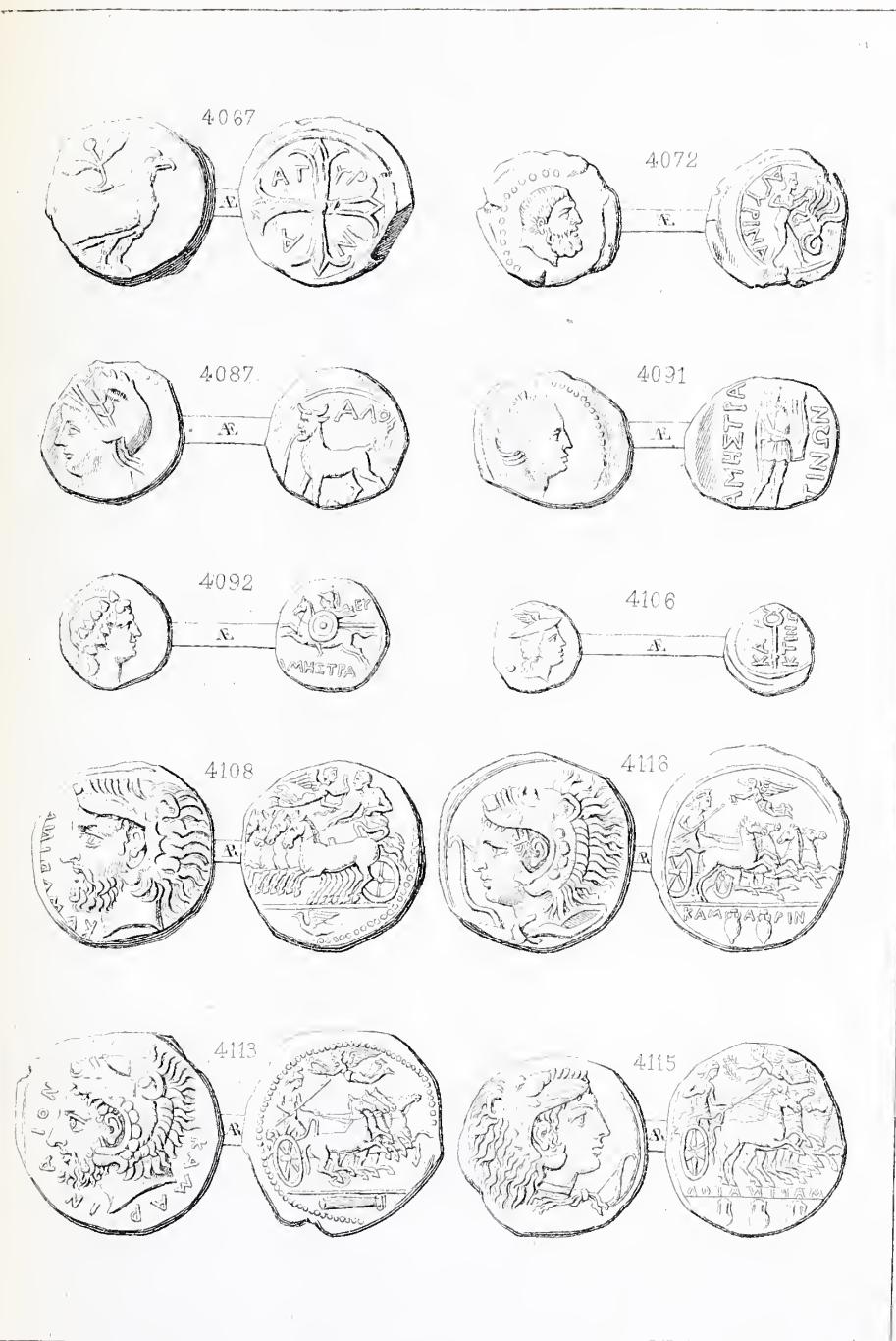
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And. Raffaele et sculps.

I. Circo.

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Anthr. Rufus del. et sculp.

1. Stere.

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Carlo Muddarocchi del.

A. Stava.
Guido Reni pina.

Lavinio fil. sculp.

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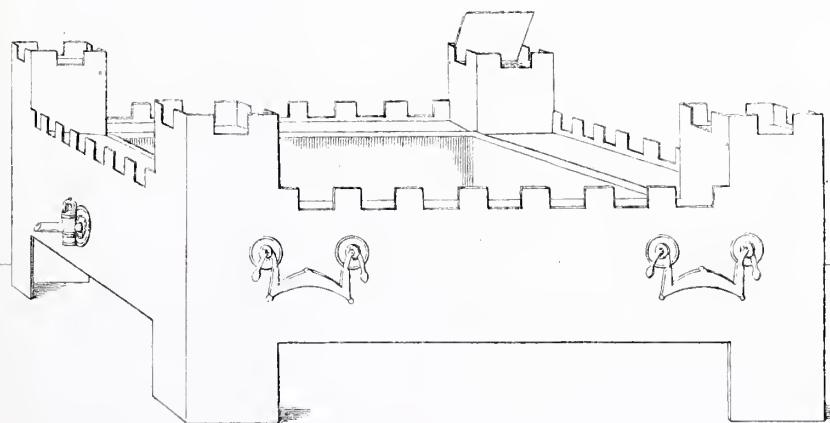
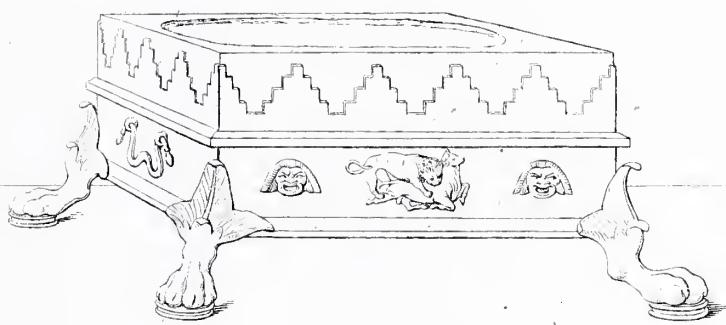


Raph. d'Auria del.

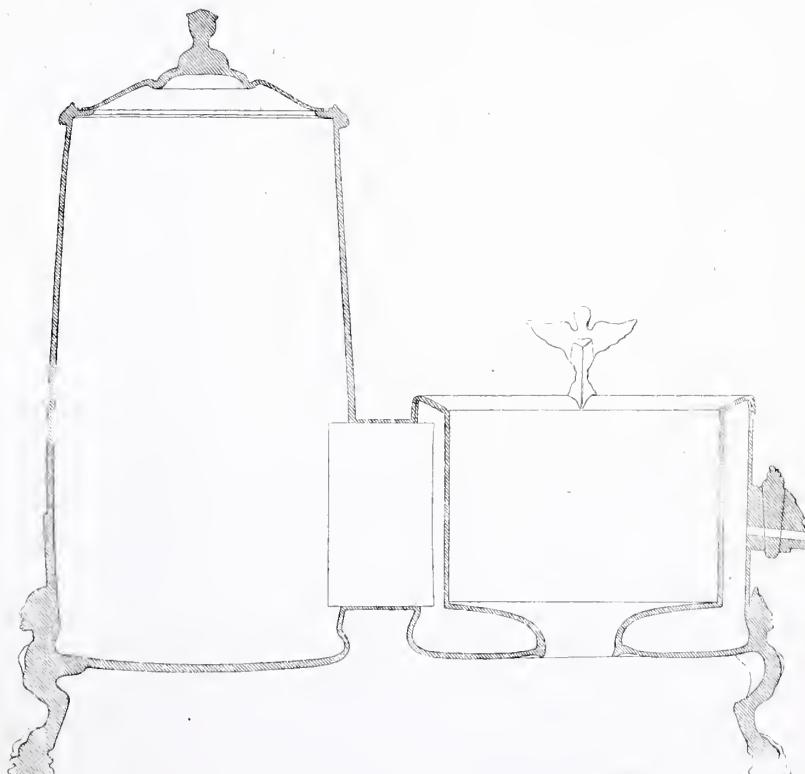
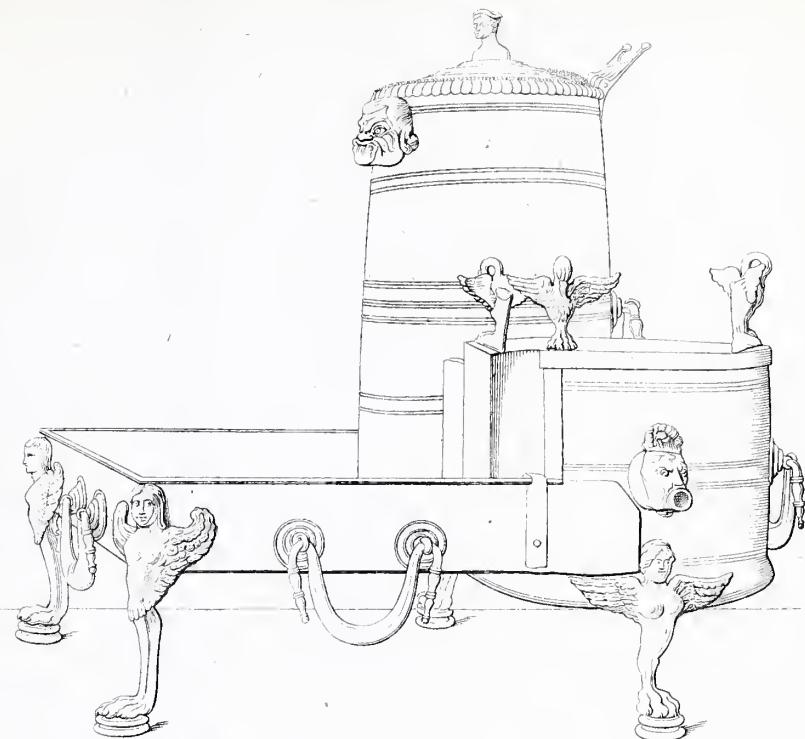
A. Niccolini dir. et
D. Ghirlandajo pincit.

E. Mori sculp.

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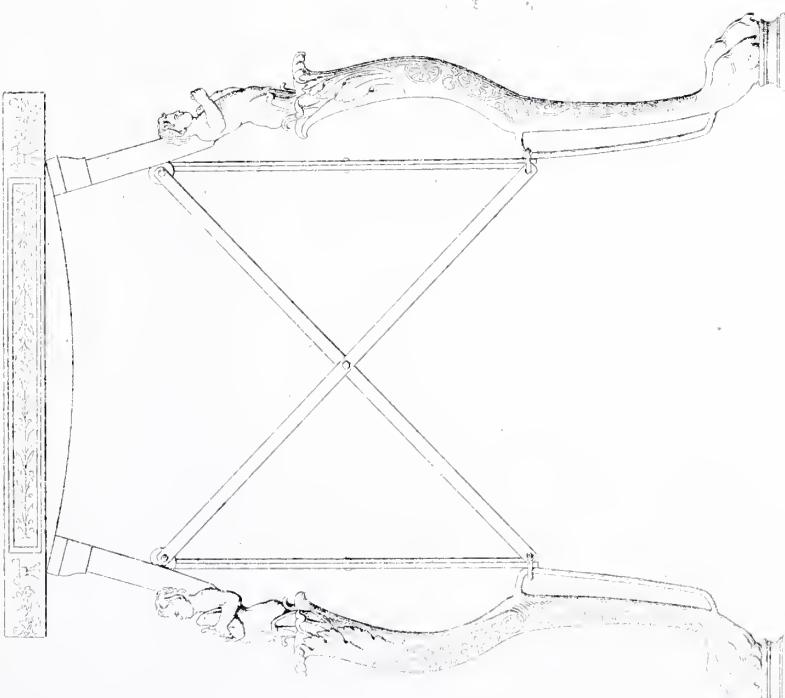
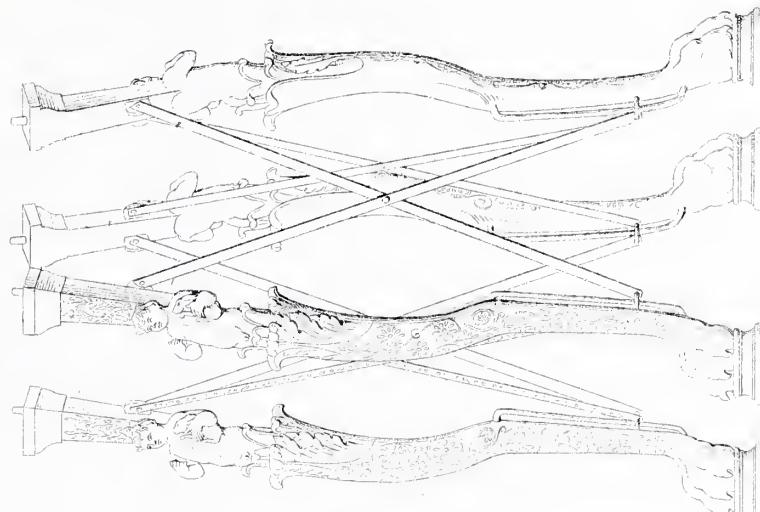
*Honor. Angelini del.**N. d'irav.**Raph. Estevan wulp.*

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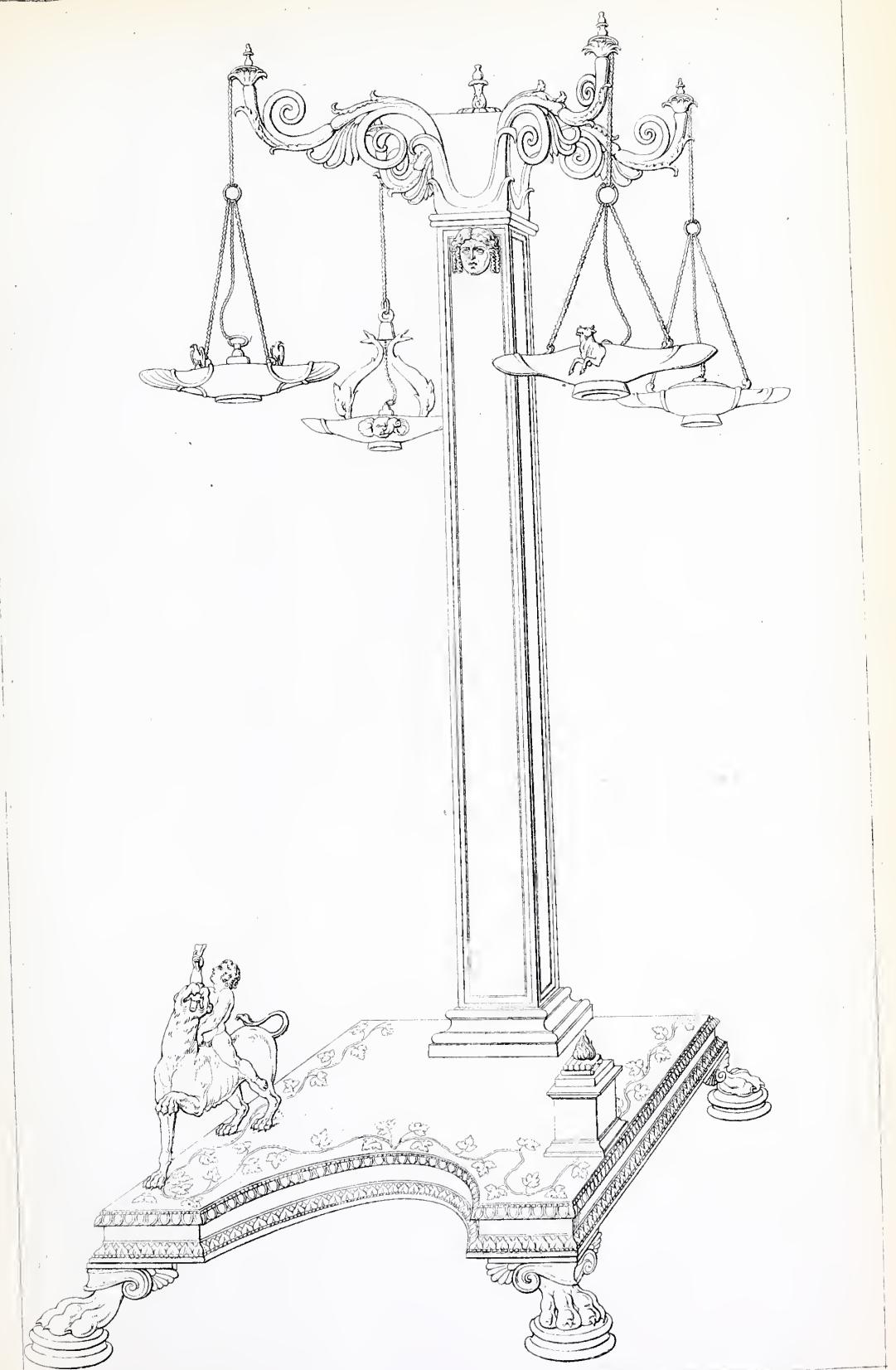
Die Sandsteinsäule

in Berlin

Plan Yannicelli.



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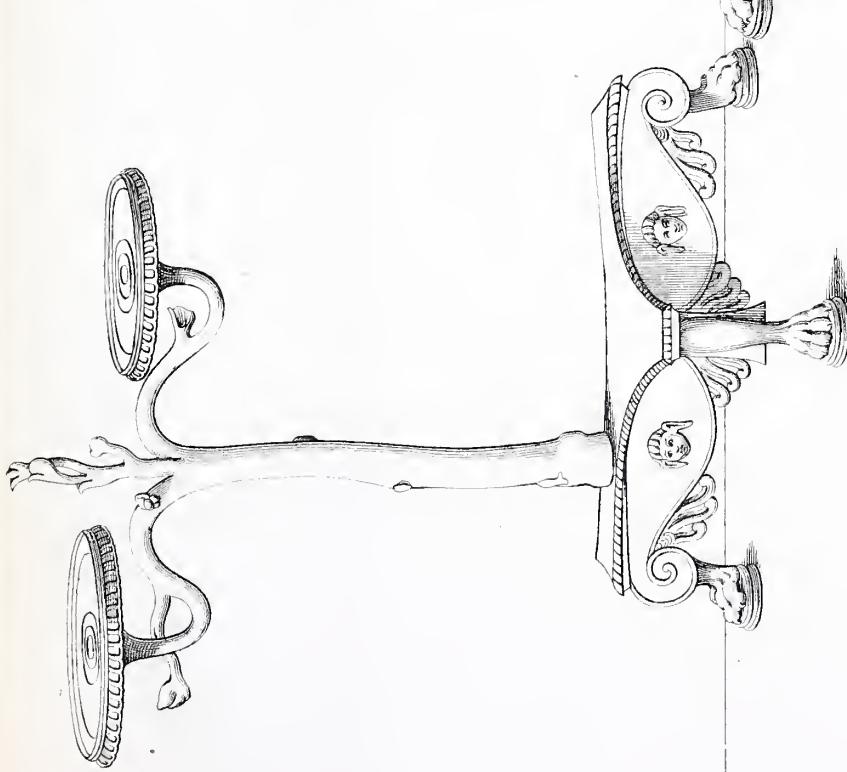


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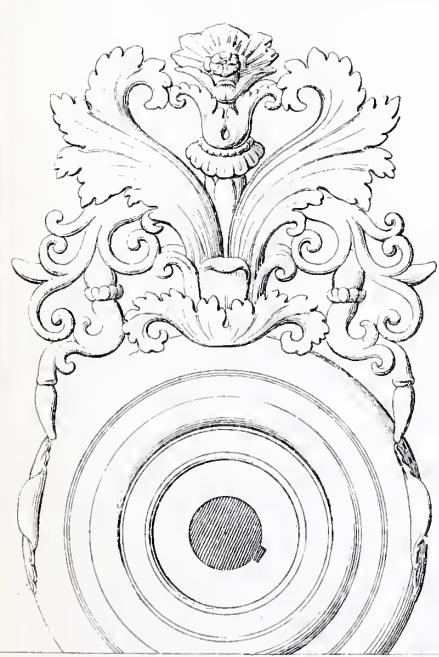
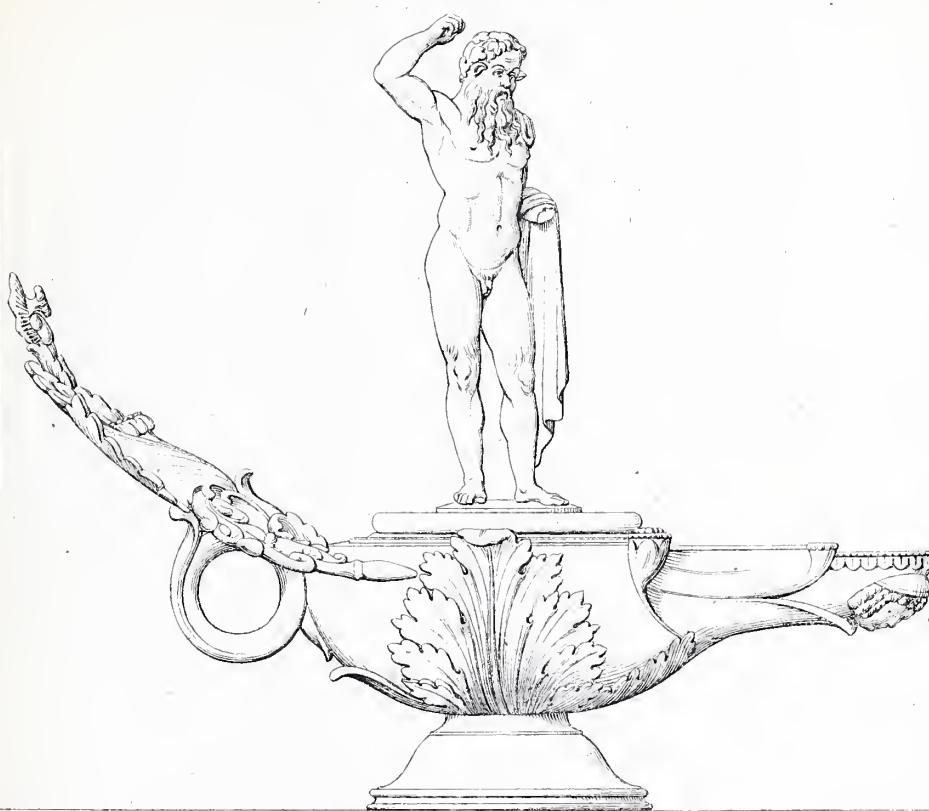
Büttner & Vogel

Führer.

Frühjahr 1860.



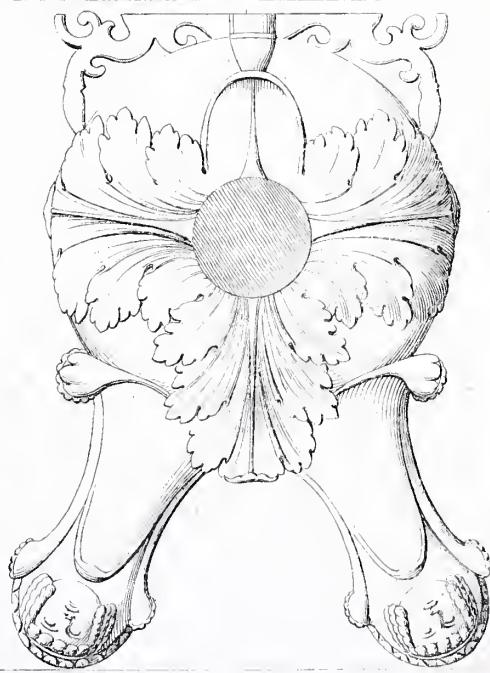
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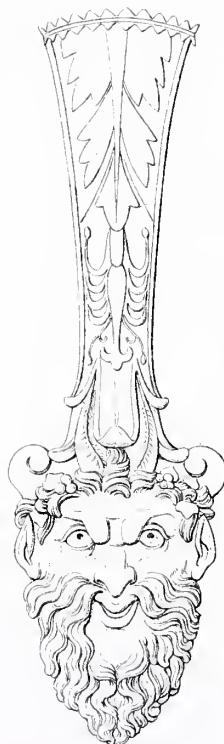
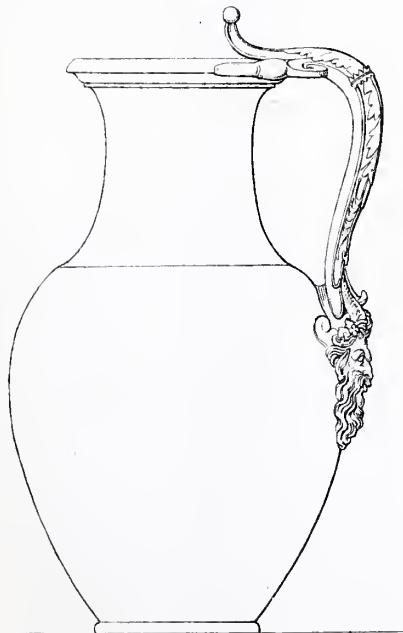
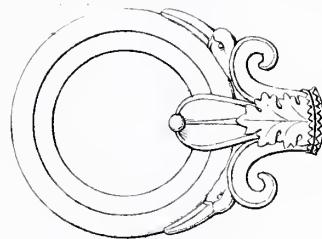
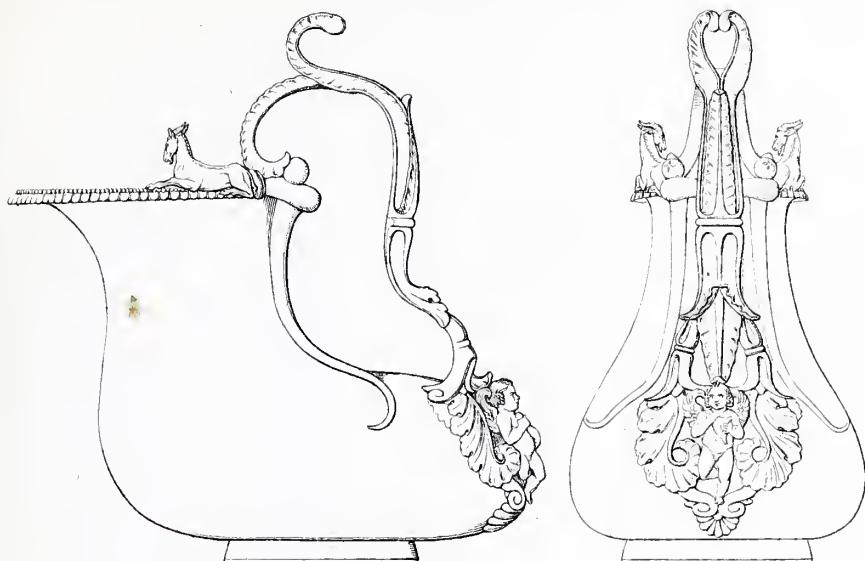
Honorat. Angelini del.

I. Strozz.

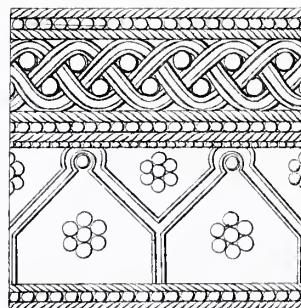
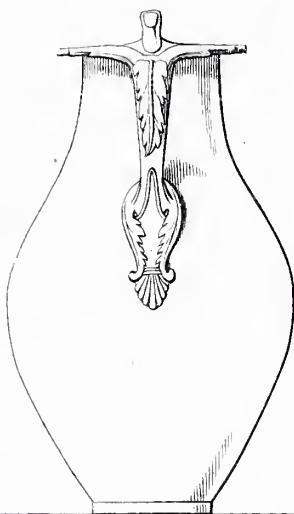
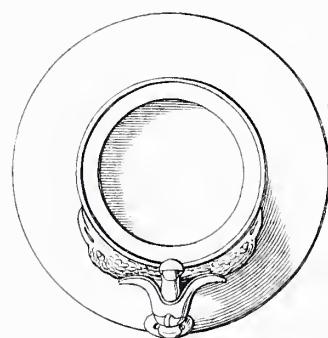
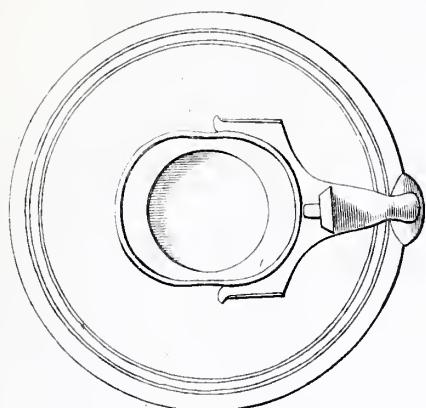
Lusinio fil. sculp.



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Stoy. Stallone del.

A. S. Drax.

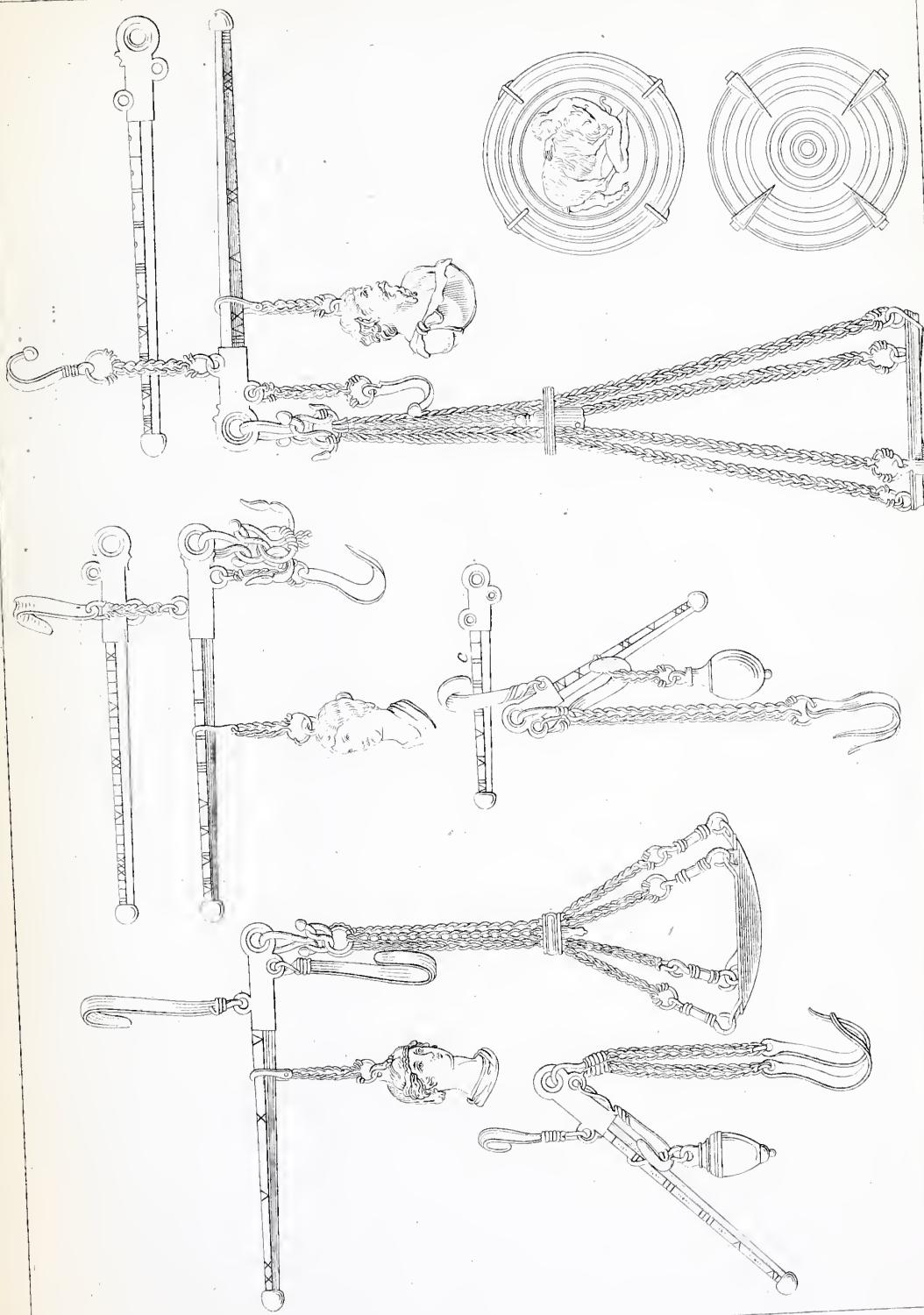
Caroli. Riondi sculp.

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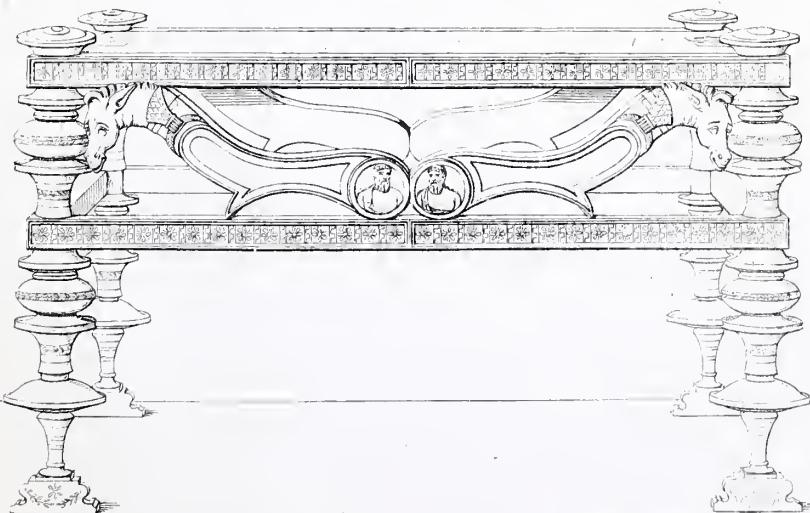
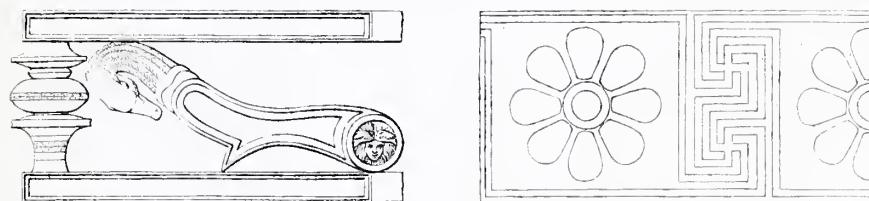
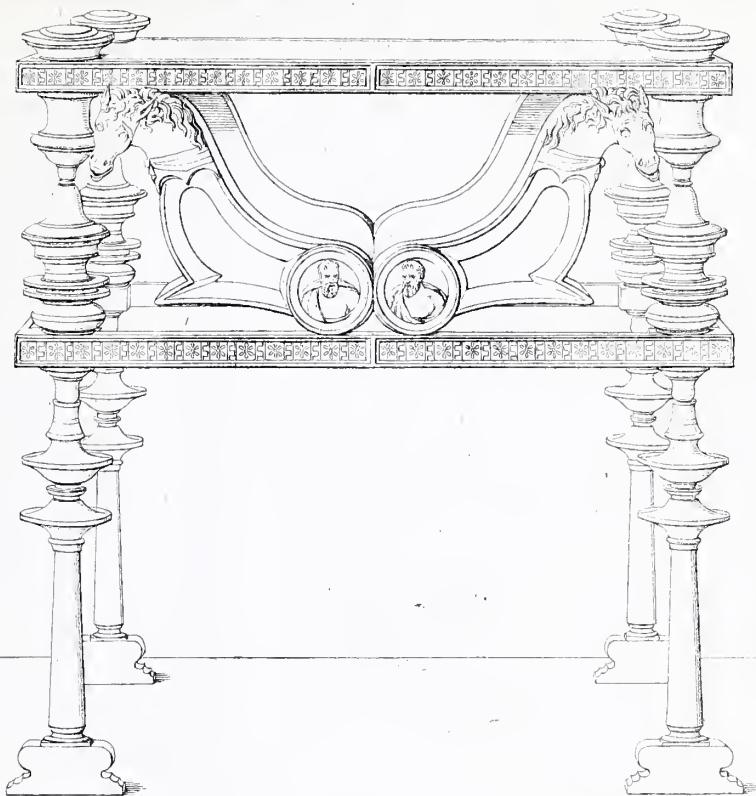
En la obra del

I. Obra.

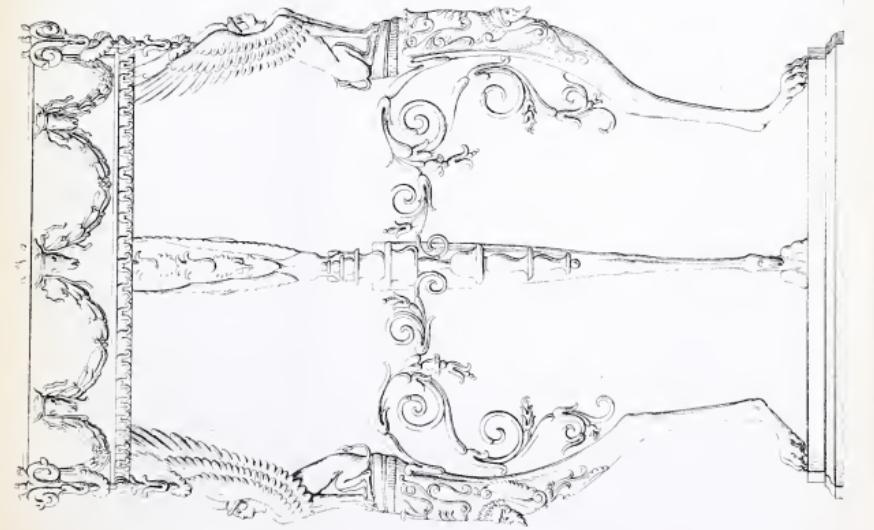
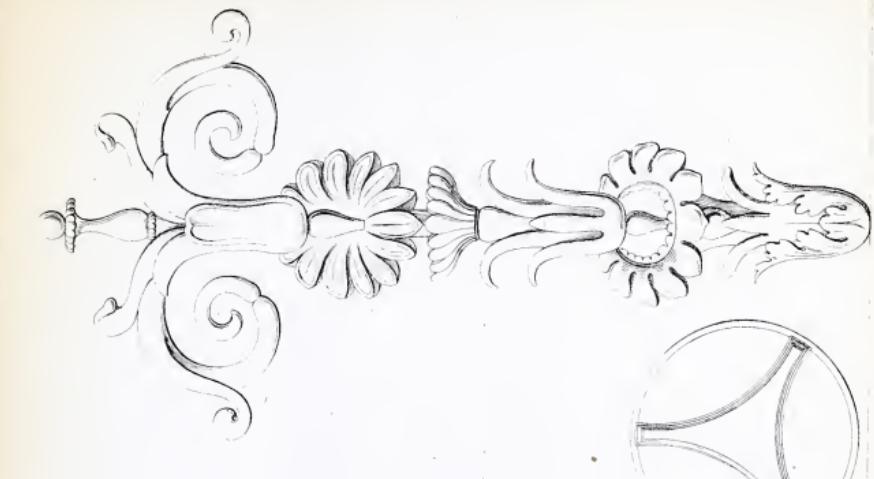
Rafael Sierra y Valdés.



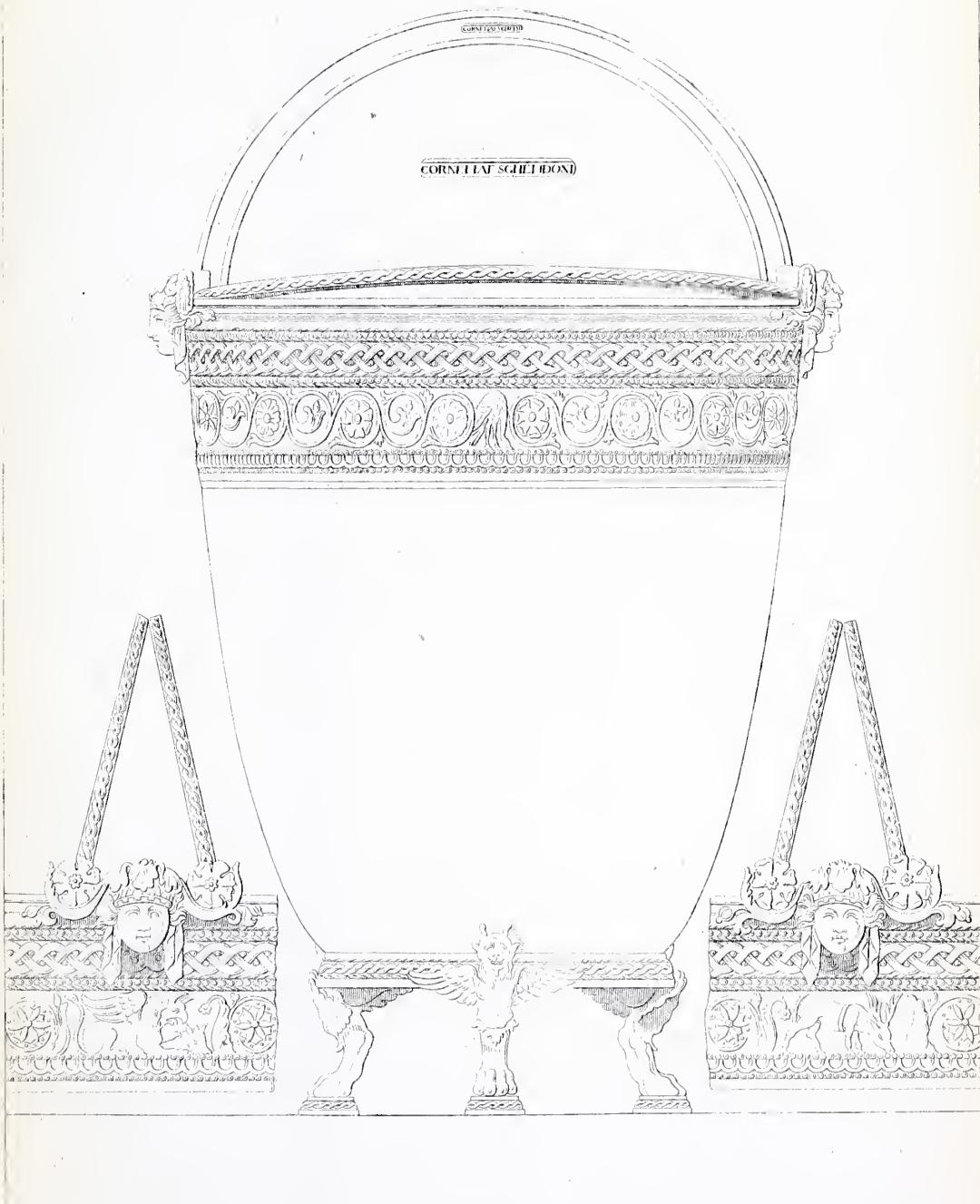
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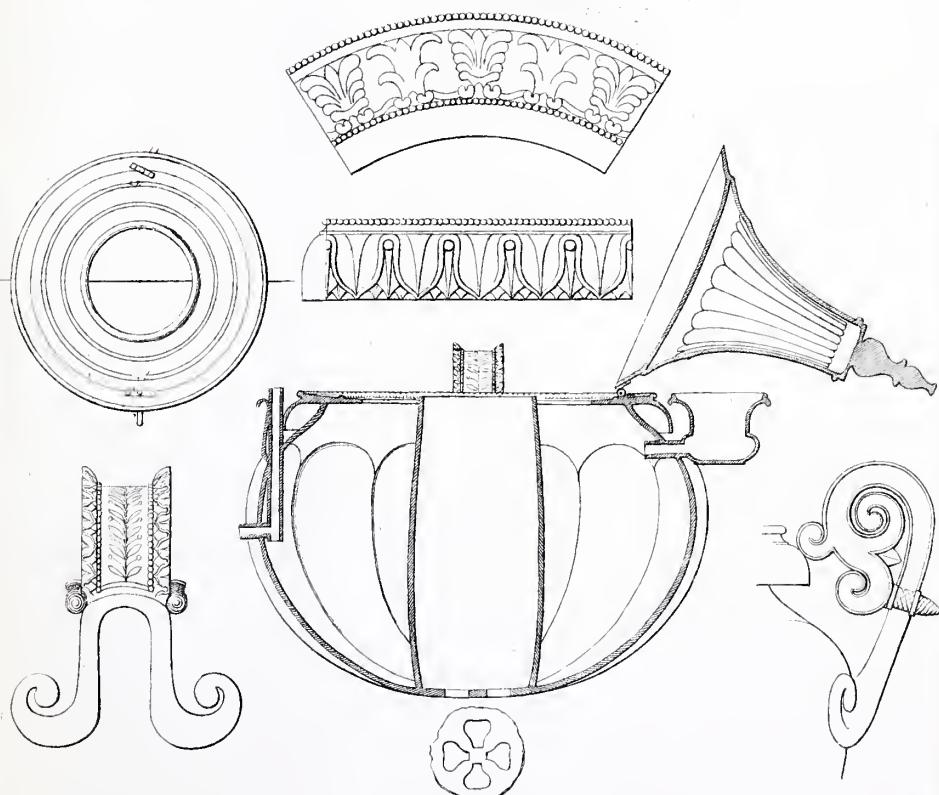
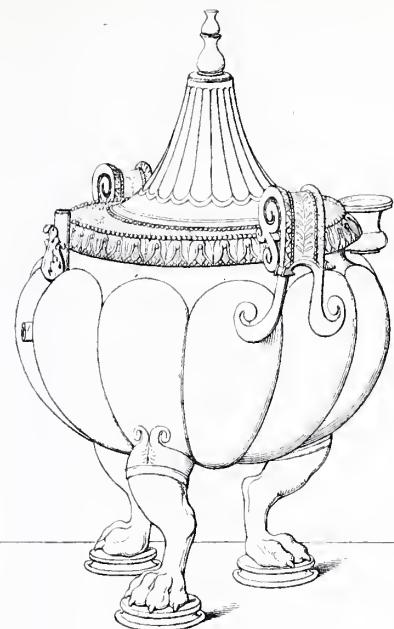


Elevation.

1. Storey.

R. R. Elevation.

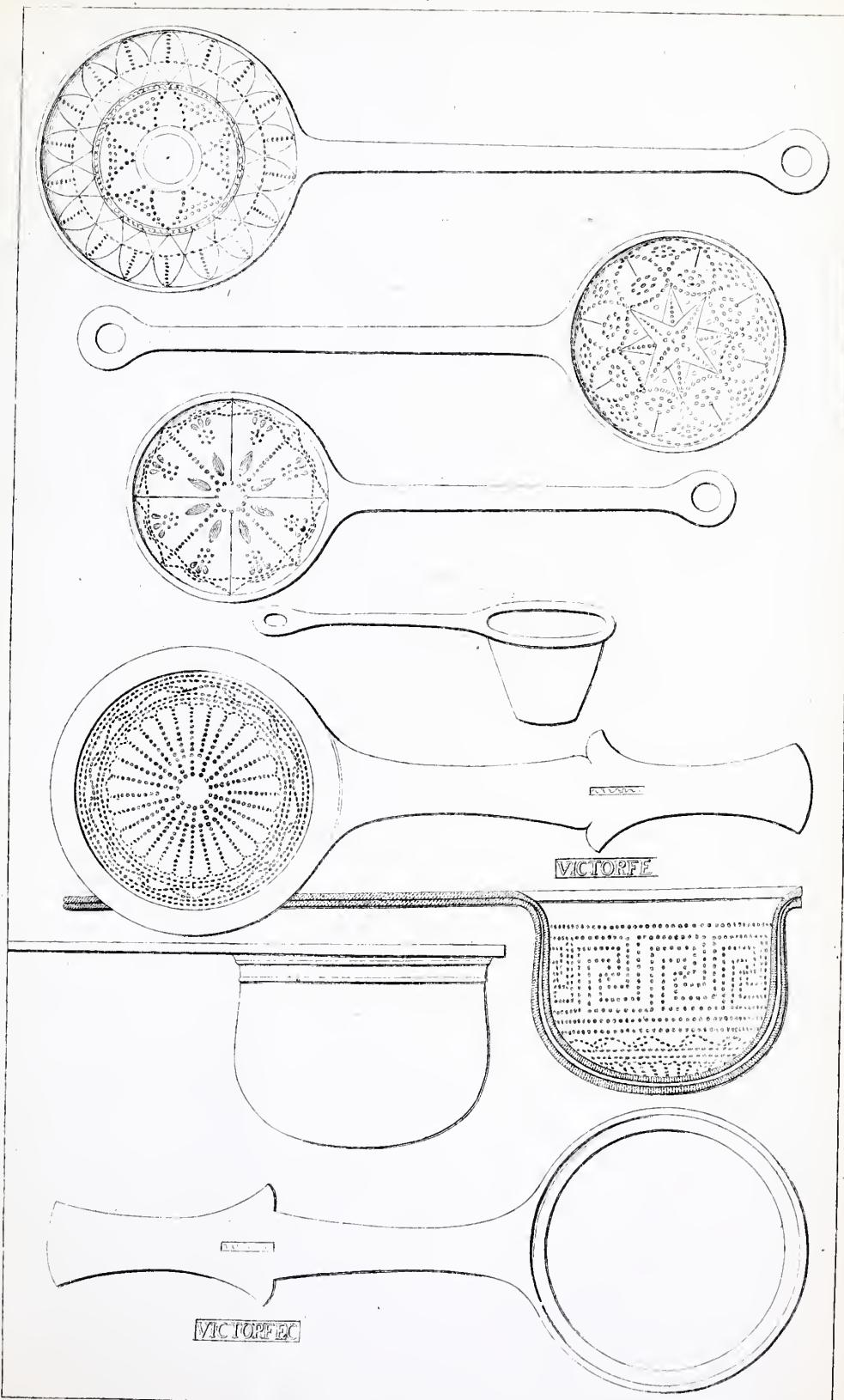
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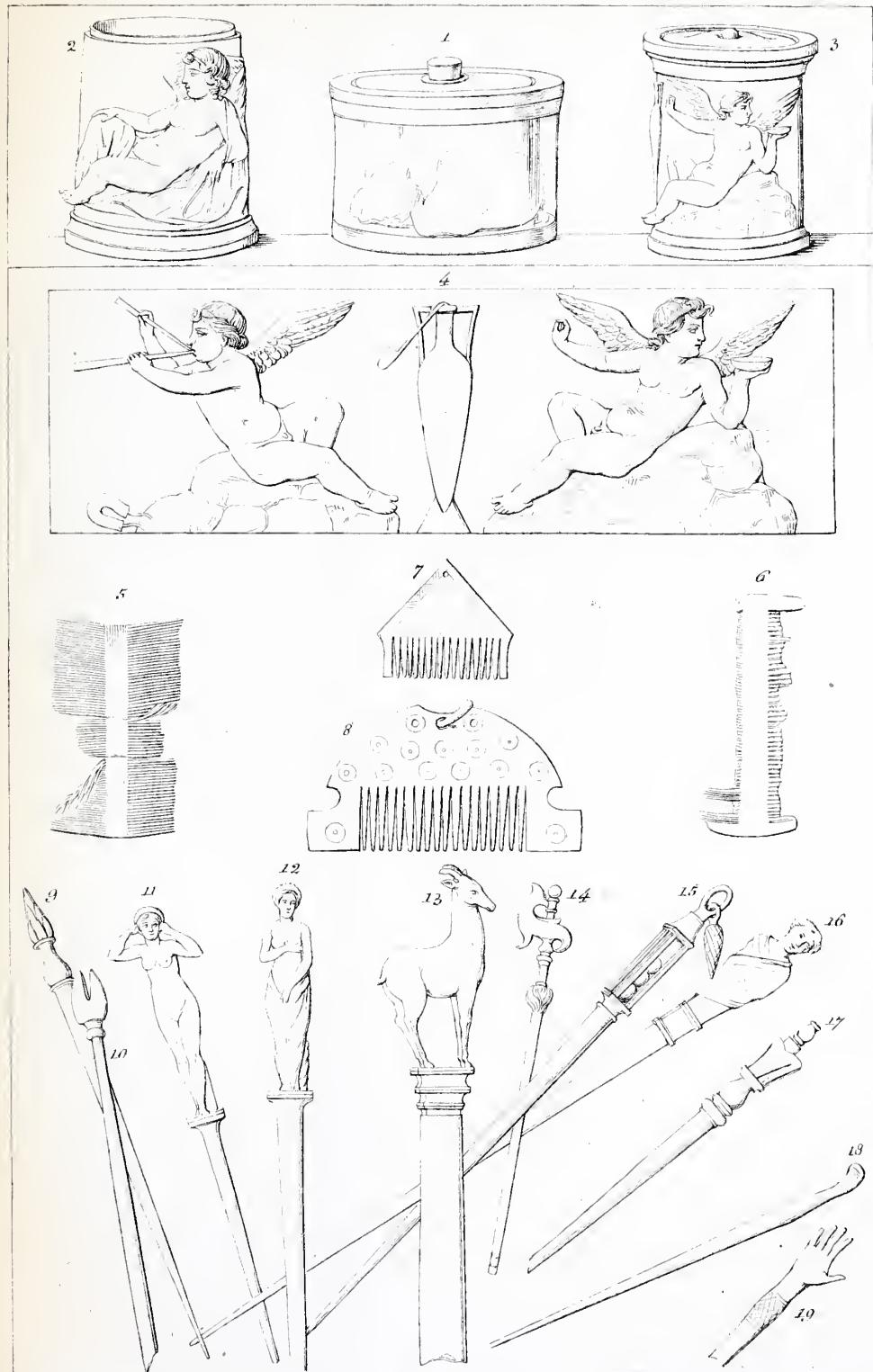
V. d'Avia.

Ferd. Moret delat sculp.

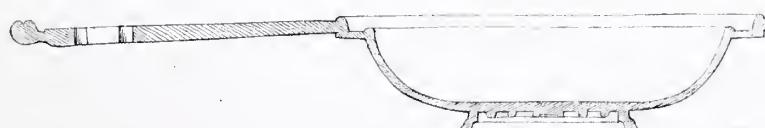
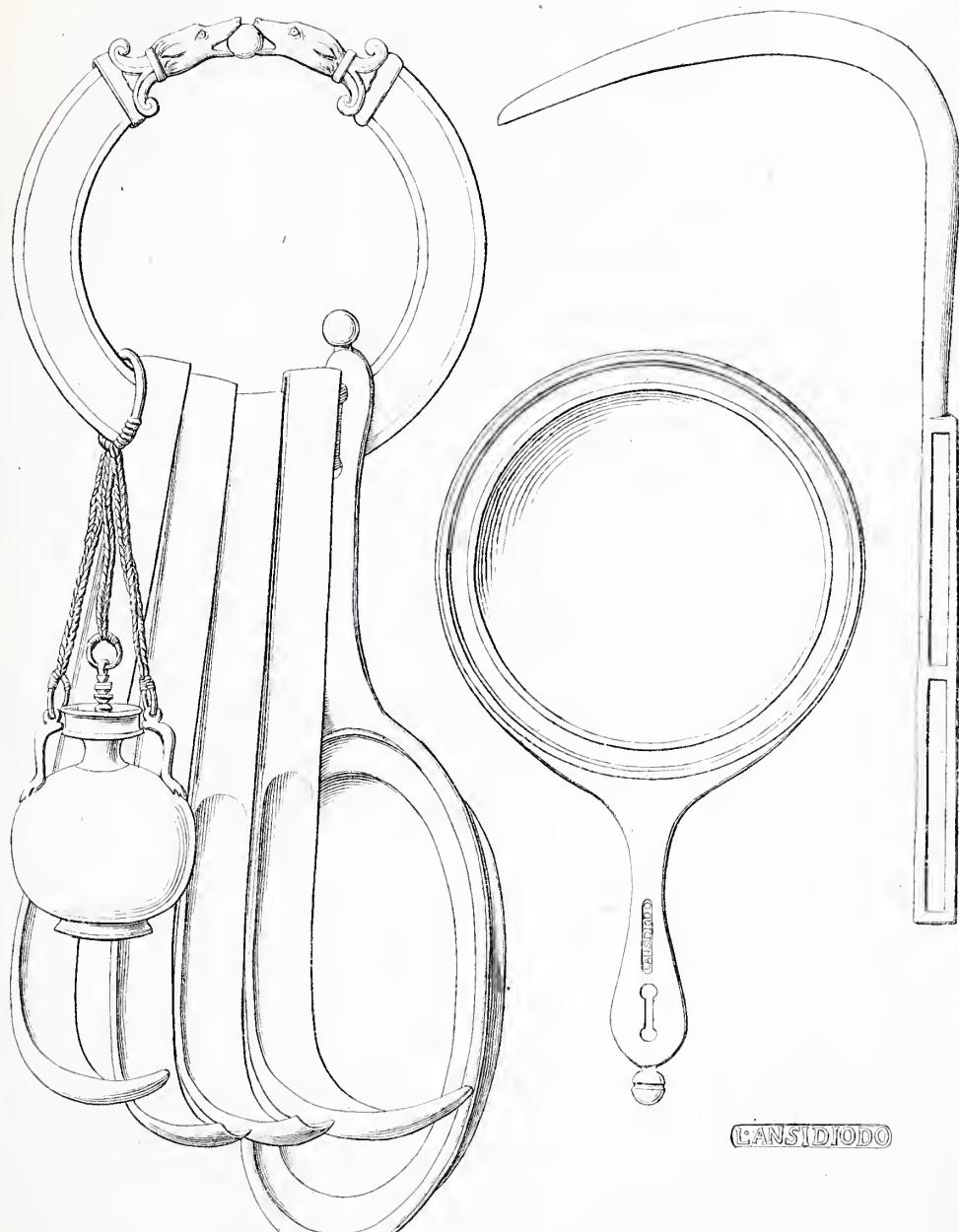
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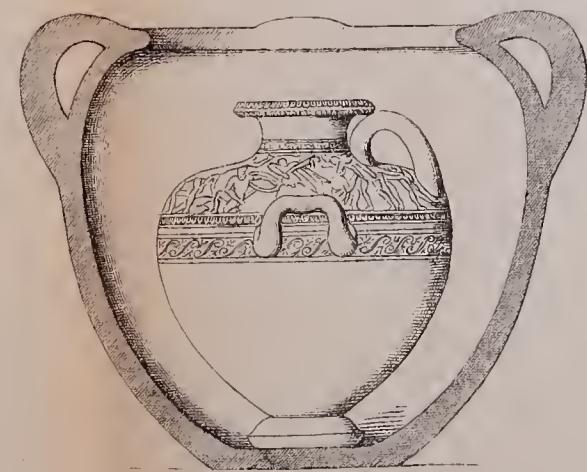
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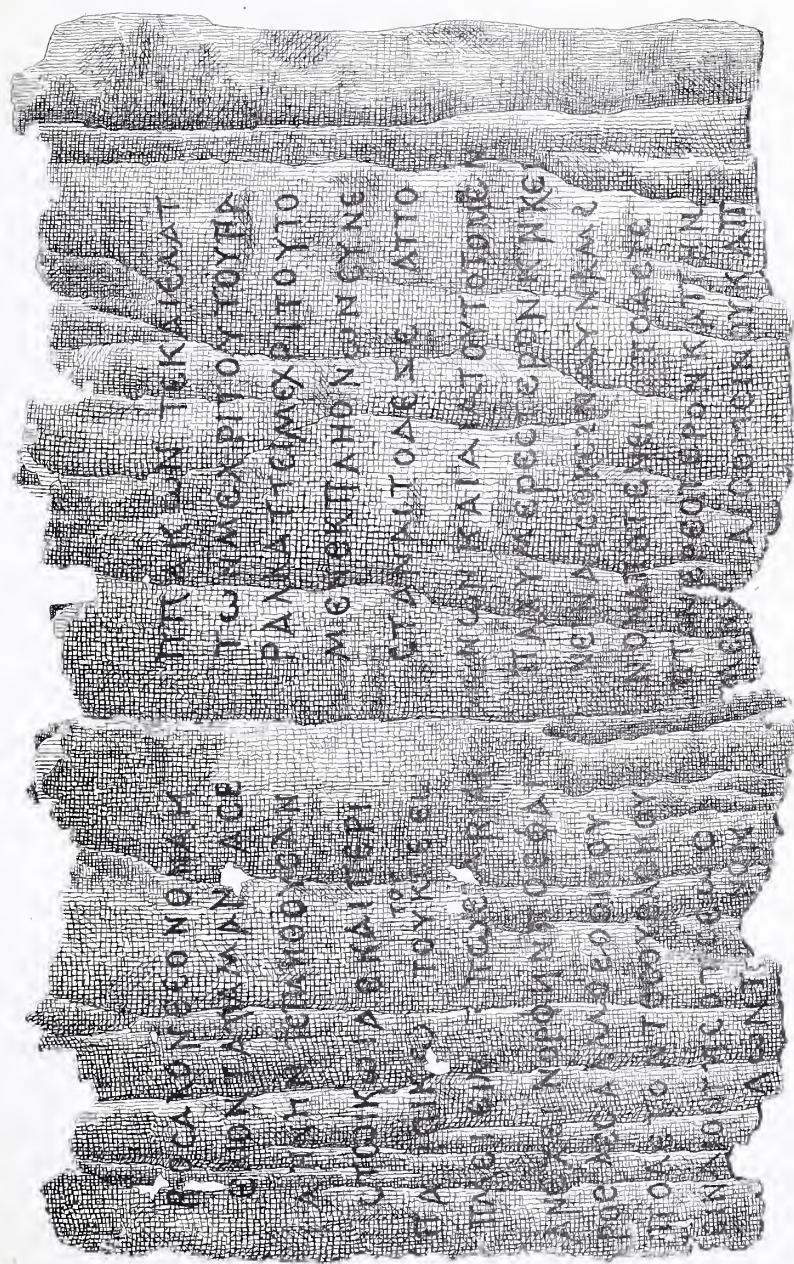
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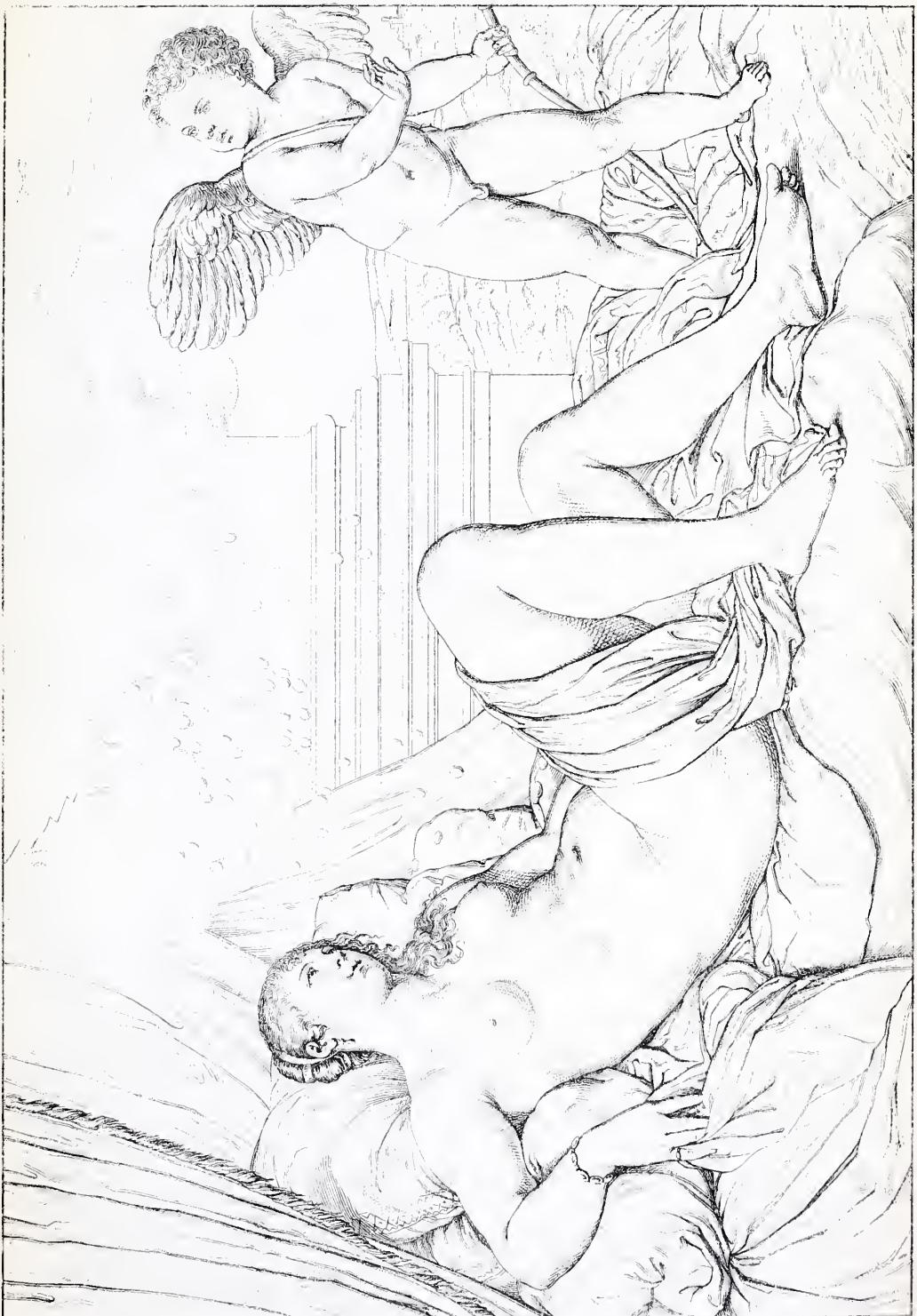
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Joseph Maragli det. et sculpt

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III



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